
The Hyphen, The Mask & The Daughter
Peter Hogan & Tara Hogan

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The hunt is up, the hunt is up.
The masters of art and doctors of divinity,
Have brought this realm out of a good unity.
– John Hogan, 'ill May Day' Uprisings, 1537

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The Hyphen, The Mask & The Daughter

Peter Hogan & Tara Hogan

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Gold Edition: 115 pages, color images, 27.5 Mb docx

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eReader / Kindle Note:
Just send (to your *username*@kindle.com) the Word .docx file 'as is'
[Do NOT add "convert" to the subject line, it stuffs it up] straight to your Kindle
– it comes up just perfect. Other formats will be uploaded to the Internet Archive
or convert with **Calibre**

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Ebook Short Description

If you don't have the time for endless convoluted books and websites we've simplified it for you 'less is more', in effect the 'Shakespeare Authorship Question Solved' with *Einsteinian* simplicity:

H + M + D = S

The Hyphen, The Mask and The Daughter – our multi-media (see our Youtube Channel) *e*book confirms Edward de Vere, Earl of Oxford as the true author of the Shake-speare works.

Extended Description

You've heard 'purported' experts say that Edward de Vere as Shakespeare is absurd.

"Why anyone is drawn to de Vere's cause is the real mystery…" said one in a New York Times OpEd.

Well, if you see with your own eyes smoke coming from the ***Hyphen*** on the cover of SHAKE-SPEARES SONNETS (1609); the ***Mask*** on the cover of the First Folio (1623); and then the 'Smoking Gun' lying next to the ***Daughter*** who produces that First Folio – Ben Jonson was in love with Susan de Vere, Countess of Montgomery, wife of Philip Herbert one of the "INCOMPARABLE PAIRE OF BRETHREN" First Folio dedicatees, to boot; there's no "mystery" anymore.

It's easier to grasp where the waters can't be muddied by the 'Stratfordian Sham Industry' – peer into the crystal clear waters of the ***Evolution of the English Sonnet***:

- The 'Father of the English Sonnet', Henry Howard Earl of Surrey was married to the 15th ***Earl of Oxford***'s daughter, Frances ***de Vere***.
- The next landmark in the Evolution is the 'Hekatompathia' sonnets of 1582 produced by his nephew Edward de Vere 17th ***Earl of Oxford***.
- Even 'Stratos' have to agree that 1-17 of SHAKE-SPEARES SONNETS are about marrying off Edward de Vere's daughter.

Thus they have a big problem trying to fit their Stratford guy into the picture. How they can do that, is the real "mystery". Why would Vere use Guillem Shaksper, whose successful businessman's Will mentions nothing about Plays or books.

Especially as, if you replace the fatherly tone of the wooing of the prospective groom to marry his daughter, with some concoction that Shaxsper had a relationship with the 'fair youth', then it appears Shake-speare was homosexual.

In contrast, Vere was the one "made lame by fortune's dearest spite" in Sonnet 37 which is a classic linchpin connecting him from the Sonnets through to the Plays, like a main circuit cable – in the Quarto version of 'King Lear' [Act IV, Scene 6 (213-221)] he confirms to us that it's on his brain with "A most poor man, made lame by fortune's blows". So much so that his wife, Elizabeth Trentham (the 2nd most forgotten proto-

feminist and prime shaker in history) had to buy their house in Hackney where s37 lame, poor and despised Vere was marginalized from society, with nothing else to do but write, before 'purportedly' exiting the stage in 1604 (his grave has never been found).

And it's not that the 'GRAND POSSESSORS' allowed many of Vere' works to come to light only after 1604, it's that so many were reworks of much earlier pieces, like 'Rome***u***s and Juliet' of 1562, 'Ur-Hamlet' and the 'King Leir' version with the happy ending. To fit the Stratford *Johnny come lately* into writing the final versions it repeatedly makes the greatest writer in history look like the greatest 'plagiarist' in history.

Ironically these snob experts are adamant that only university professors with lifetime employment (dependent on maintaining the status quo) have the intelligence required to make conclusions about the man Shake-speare. And so they conclude the heretics can only be snobs for being able to see that the Earl fits perfectly into the Sonnets but not the grain merchant.

And these elitist academes, that are entrusted with our children's education would have it that the use of a pseudonym and frontman was unheard of at the time. They will decide what history our children are fed (think about all this the next time the school demands more money for these turkeys). But we spotlight all the documented Vere 'collaborations' with 'assistants' like John Lyly – 'Euphues' 1580 (the first English novel), Anthony Munday – 'Amadis de Gaule' saga 1590s-1619, all the way to Mary Sidney Wroth – 'The Countess of Montgomery's (/ Susan de Vere's) Urania' 1621, the first English prose by a woman – which set afloat Susan's message in a bottle to posterity.

And the Stratos would also have it that we are deluded if we can see Vere and his contemporaries had great respect for 'Pallas Athena', Greek goddess of wisdom and civilization as patron of Elizabethan Theatre ***shaking her spear at ignorance***.

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Tagline & Trailers

The Shakespeare Identity Problem solved with *Einsteinian* simplicity

H + M + D = S

The Hyphen, The Mask & The Daughter

See trailers for our multi-media project at our Youtube Channel



Summary - 21s


No, no Mr Jaggard - 43s



Combined - 6m


Act I: The Hyphen - 2m5s


Act II: The Mask - 38s

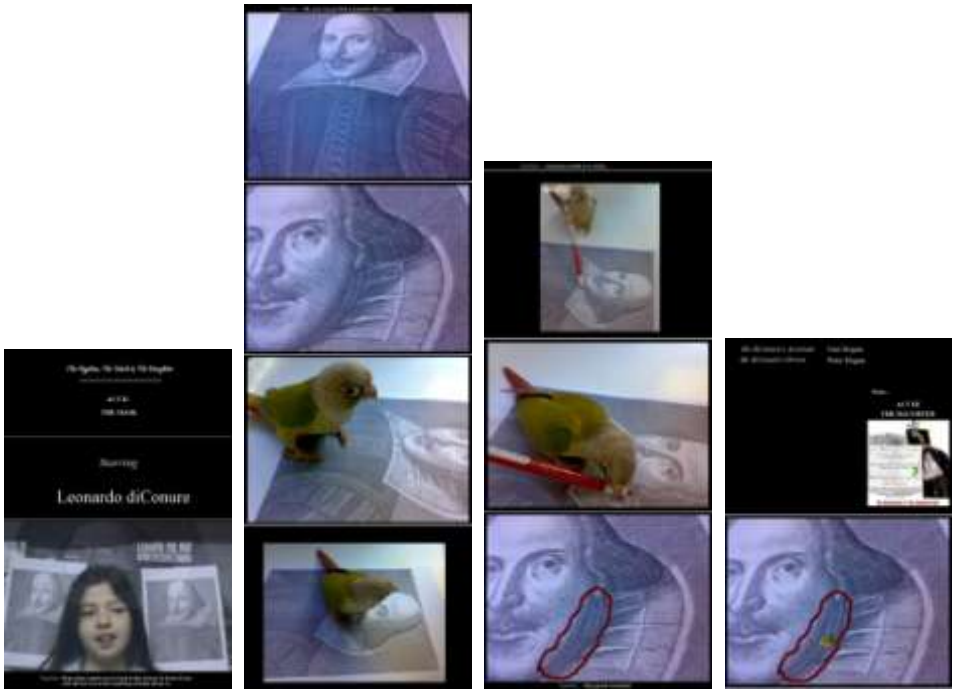

Act III: The Daughter - 2m25s

< http://www.youtube.com/user/susandevere1587 >

Act I: The Hyphen Trailer (11.8Mb, 2m5s)
< http://www.youtube.com/watch?v=25Lic8Uj12c >
Includes the 'Evolution of the English Sonnet' where the waters can't be muddied by 'Stratos' thus confirming Vere as Shakespeare beyond doubt. *[The stills follow – full size at our Homepage.]*



Act II: The Mask *– starring Leonardo diConure* (4.7Mb, 38s)
< http://www.youtube.com/watch?v=LOCtoNDMpB0 >



Susan de Vere – Shakespeare's Daughter – Act III (15Mb, 2m25s)
< http://www.youtube.com/watch?v=GSujGcn6zu0 >



"No, no Mr Jaggard this is not the picture I want" (4.8Mb, 43s)
< http://www.youtube.com/watch?v=gNKUuVI1nbA >



HMD Trailers Combined (36Mb, 6m)
< http://www.youtube.com/watch?v=W755hS5Qg-k >



Introduction

If you don't have the time for endless convoluted books and websites we've simplified it for you 'less is more', in effect the '*Shakespeare Authorship Question Solved'* – the next in the '*For Dummies'* series even.

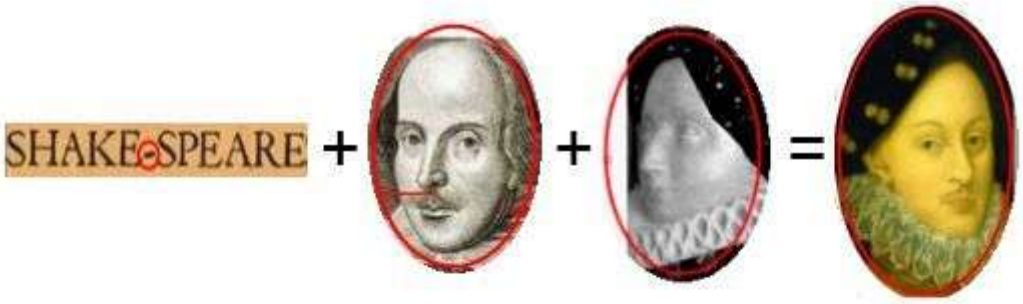
In a fast-paced Internet world of 20 second social media bytes the user wants *Einsteinian* simplicity.

Shakespeare Identity Formula H+M+D=S

It's a beautiful *Einsteinian* equation,
The Shakespeare Identity Formula (SIF):
H + M + D = S
Where H = Hyphen, M = Mask, D = Daughter
S = Shakespeare

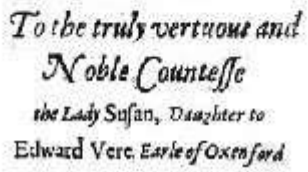
It's a beautiful Einsteinian equation,
The Shakespeare Identity Formula (SIF)





H + M + D = S

Hyphen Mask Daughter Shakespeare



Edward de Vere is Shakespeare
The Three Dead Giveaways
ISBN: 9780987146403

In our *multi-media* (eBook / Youtube / Play / Movie) production we will identify the smoke that leads to the smoking gun confirming Edward de Vere, 17th Earl of Oxford, is William Shakespeare. The snobs of the Stratford Sham Industry scoff that's an absurd proposition. But apparently it's not absurd that there is no evidence their man, Guillem Shaxper, couldn't even write – no manuscripts, no letters, no mention of Plays in his grain merchant Will. In contrast the 3 dead giveaways show Edward de Vere fits perfectly.

I. *The Hyphen*

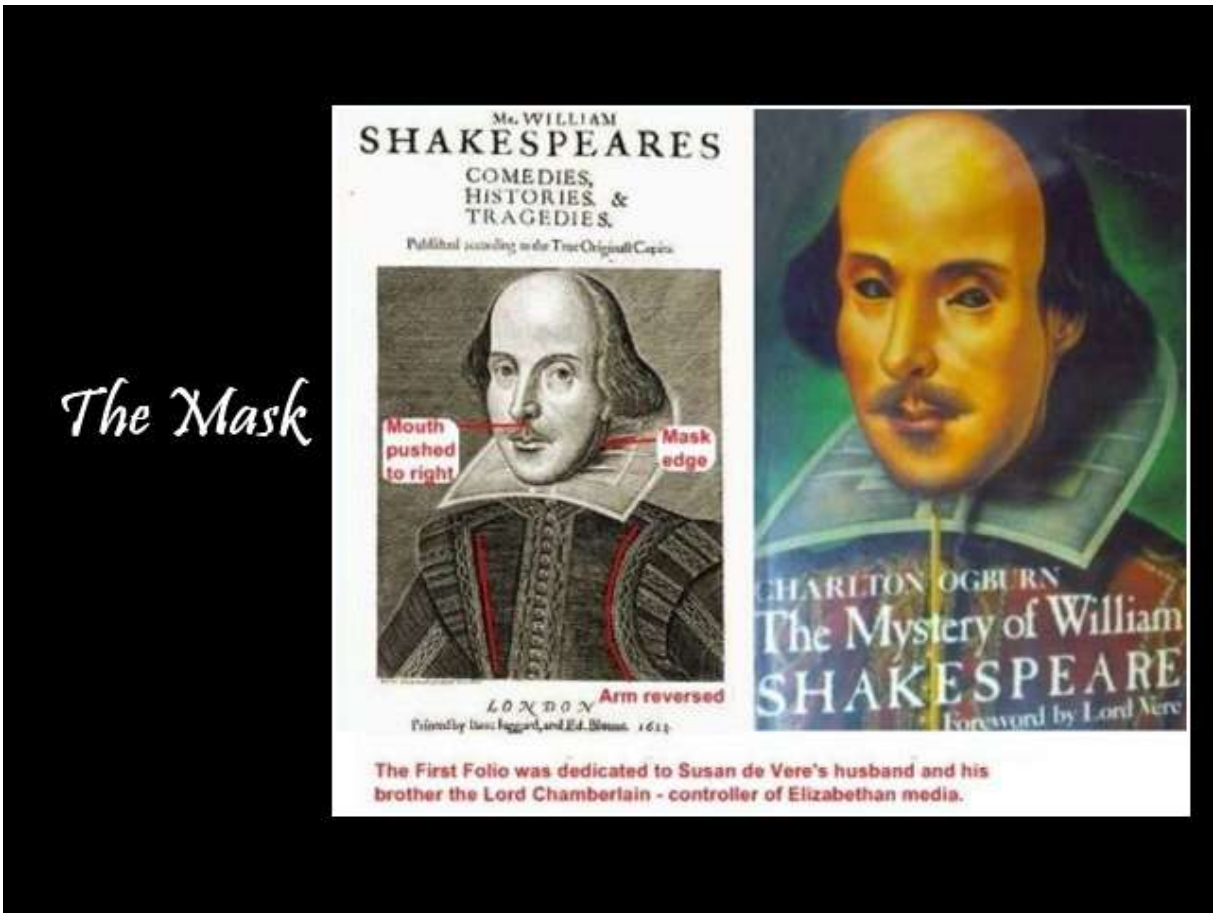
Smoke. Right there on the front cover of the *Sonnets* it's in your face:
SHAKE-SPEARE = *Pallas Athena = "Shake a Spear at Ignorance"*.

Yes indeed, the spear-shaped 'pen is mightier than the sword' or in modern times the pen becomes an *iPad* keyboard thus now 'The Internet is mightier than the Establishment'.
No longer is it a case of being force-fed by elitist academics with lifetime employment and book contracts with dinosaurs.

If your child attends one of their institutions it's time for action against such snobbery, let them get up in front of parents and declare they really believe the Stratford guy is not a frontman. Then demand the School Board fire them. Time for some new blood.

Anyway, *Athena* was the Greek goddess of Theatre. The roots of Theatre can still be seen in the city named after her, Athens, Greece – the *Acropolis.*

II. ***The Mask***



More smoke – the mask edge line speaks for itself.

III. ***The Daughter*** – the smoking gun. The First Folio Producer was Edward de Vere's daughter, Susan – "The Most Slighted Woman In History". She was the 'GRAND POSSESSOR' of her father's manuscripts; editing the First Folio with her mother-in-law, Mary Sidney Herbert and Fulke Greville; expediting publication; and she needed to get her brother Henry out of the Tower.

In particular, our research into Susan de Vere's 'collaboration' with Mary Sidney Wroth on *The Countess of Montgomery's Urania* (1621) the pivotal use of Edward de Vere's (and in turn his collaboration with Anthony Munday) work on *Amadis de Gaule* going back to the 1590s until the 1619 publication, also produced by Susan just before work began on printing the First Folio.

Can you believe this pioneering feminist so critical to the very existence of the complete Shake-speare canon we enjoy today has been overlooked by the *elitist academe historians.* Not surprising really, since history is full of dead white males. And who keeps fabricating the history taught to our children, you guessed it, white males. From Susan de Vere to Lise Meitner and Rosalind Franklin all have been airbrushed out of the picture.

[There were actually 3 daughters so the formula could also be
'D' cubed, thus HMD3=S
The family structure is exactly the same as 'King Lear' and its earlier version 'King Leir' with the happy ending.]

Evolution of the English Sonnet

For over 400 years Stratos have been able to keep the waters muddied when it comes to questioning the true authorship of the Shakespeare works.

But to their mortification there is one area where the waters are crystal clear when it comes to identifying Edward de Vere as the true author, namely the '*Shake-speare's Sonnets*'.

It's not just that a lot of people don't know about the 'hyphen'.
Everyone thinks Shakespeare invented the Sonnet. In fact, the 'Father of English Sonnet' was the Earl of Surrey and he was married to Frances *de Vere*.

The next landmark in evolution of English Sonnet was "*Hekatompathia*" (1582 some 100 love sonnets) and that has Vere's *Silexedra* fingerprints all over it (that's even confirmed by astronomers, with his first known description of the Milky Way as discrete stars even before Galileo).

The next milestone comes with the early 1590s publication of Philip Sidney's Sonnets (after his premature death – he would never have dared to publish under his own name during his lifetime; they were generally shared privately). Sonnets became all the rage in the 1590s. This is a time when 'lame, poor and despised' Vere needs to marry off his daughter well. The first 17 Shake-speare Sonnets are about this very subject. Unwittingly Strato J. Dover Wilson confirms Vere as the author, as like his colleagues he can't figure out how to fit Guillem Shaxper the Stratford grain merchant into the picture. Why would Vere use Shaksper to write them, especially given there was fierce rival between Vere and Sidney (e.g. the infamous 'tennis match'). And of course the Sonnets first turned up in Hackney – where Vere lived out his years before 'exiting the stage' – just when Elizabeth Trentham (*Shakespeare's Wife*) is selling the house in 1609.

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History is largely fabricated by elitist snob white males like Shakespeare BirthPlace Trust chairman, Stanley Wells.

You don't read that the first great civilizations: the *Sumerians* (Iraq – writing, the wheel, law, oldest extant flood story with arc…), *Indus Valley* (India – the number system no less…) and *Egyptians* (the calendar commandeered by you know who, so now we have an international year counter that glorifies a religion…) …that they were all black.

The '*Lawrence of Arabia*' sham based on history only 100 years back was easy to perpetrate right from the get-go with Lowell Thomas' first shows of 1919. Not even in their own country is anyone interested that it was really the Australian Light Horse that conquered the Ottomans – even the Australian War Memorial promotes the Lawrence myth. David Lean's movie (about to enjoy it's 50th anniversary in 2012) leaves them out completely. BBC publications have Lawrence taking Damascus.

What chance have you got with 400 years when it's only 50 years back to when Rosalind Franklin had her work on the DNA Helix plagiarized by Crick and Watson. They went on to fame and fortune, she died of cancer at barely 38. Alone and shafted.

No blacks and females, like Susan de Vere, taking their rightful high place in history thank you very much…

Just what are we teaching our children?
In any library or book store there are more books on Shakespeare than any other subject including religion figureheads, same goes for movies.

What was needed was akin to high tech satellite computer imaging identification. From a distance of 400 years we needed to be able to zoom-in on the right fish in the Elizabethan pond. We needed to simplify things like Einstein's dumped wife, Mileva Marić, who was a brilliant mathematician, where he wasn't.

The *Stratos* thought that would be impossible.

Sonnet: The Hyphen, The Mask & The Daughter

Smoke! The *Hyphen* in SHAKE-SPEARES SONNETS [Grunt.]
'Evolution of English Sonnet' fathered
By Henry Earl of Surrey, married aunt
Frances de Vere – nephew Edward inspired.

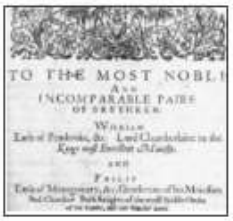
"No, no Jaggard! Not this picture, too fine.
That's it! Like a *Mask* it must raise alarm.
Down the edge, you need to see a clear line.
Excellent, even better with reversed arm."

One of "Incomparable Paire of Brethren",
Married to Susan de Vere, the *Daughter*.
Ben Jonson fell in love with our Susan.
In his masques, she appeared more than any other.

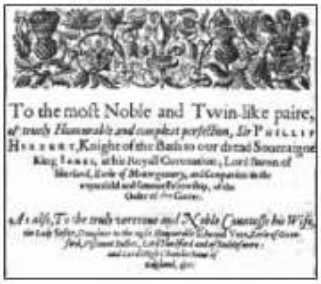
"My father, Edward de Vere, is Shakespeare."
The Hyphen, The Mask & The Daughter. [Leer.]



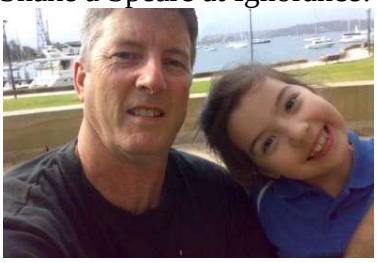




Philip & Susan & Jaggard
Archaeo-Ploutos 1619



Shake a Speare at Ignorance!



Peter & Tara (9 yo) Hogan
31 December 12011CT

*P.S. All proceeds go to setting up our Theatre in Education (TIE) Foundation and Theatre Channel **

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CHAPTER 1: THE HYPHEN

In this Chapter:

• Hyphen Trailer
• Pallas Athena = Shake a Spear at Ignorance
• Elizabeth Trentham – Shakespeare's Wife
• Strato Dover Wilson unwittingly confirms Edward de Vere wrote Sonnets
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• Lame, poor and despised – Sonnet 37
• 'Silexedra' – Vere's 1580s Writing Inc.
• "He hath many good parts in him"
• Vere's Tempest Prosperous Gale Letter to Cecil 1603
• Vere's Merchant of Venice Letter to Lok, Hogan
• Immortality Obsession
• 'Shake-Scene' = 'Theatre-Scene'
• Pseudonyms were, and are common • What's in a name?
• Charles Dodgson aka Lewis Carroll and Oxford

The pseudonym "Shake-speare" was often hyphenated in print – a dead giveaway that it was a front for someone else, e.g. on publication of SHAKE-SPEARES SONNETS, 1609.

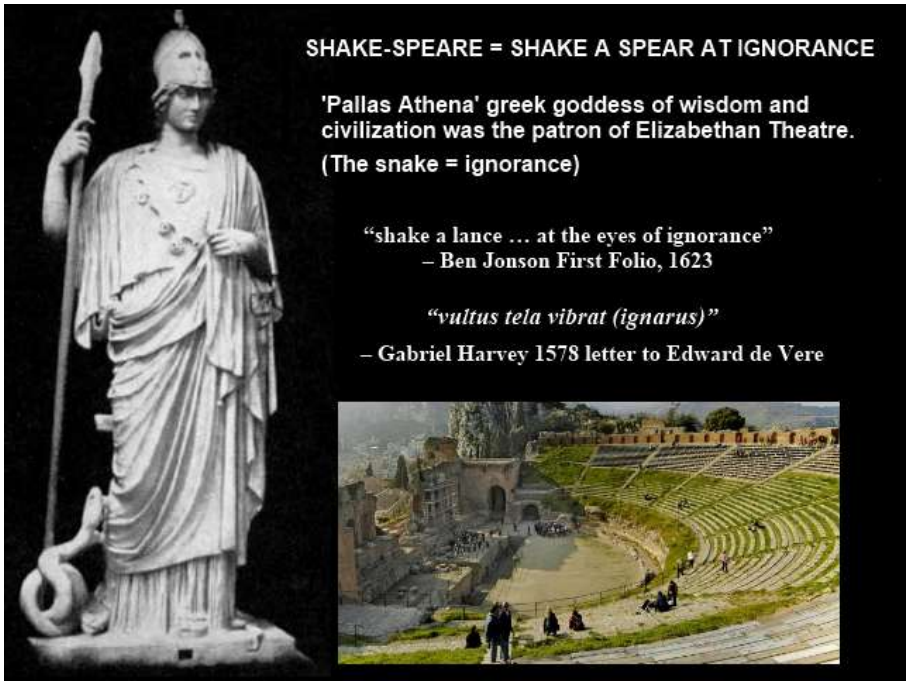
Check out the trailer for *Act I: The Hyphen* at our Youtube Channel:
< http://www.youtube.com/watch?v=25Lic8Uj12c >



Pallas Athena = Shake a Spear at Ignorance

"shake a lance … at the eyes of ignorance"
– Ben Jonson First Folio, 1623
"*vultus tela vibrat (ignarus)*"
– Gabriel Harvey 1578 letter to Edward de Vere

The Elizabethan respect for Pallas Athena (Minerva) Greek goddess of wisdom and civilization, and thus patron of the theatre was basically her 'shaking a speare at ignorance'. From *Gesta Grayorum*, an account of the Saturnalia private plays of the Gray's Inn law fraternity of the Honourable Order of the Knights of the Helmet of Athena (Edward de Vere was a member since 1562) to the 1604 court masque *The Vision of the Twelve Goddesses* in which the new Queen Anne's preference was for playing Pallas Athena rather than the obvious role of Juno, queen of the gods (Susan de Vere was Flora, goddess of spring).



The *Sonnets* published in 1609 are really the simplest way-in to see that Edward de Vere is William Shakespeare (and conversely a major headache for Stratos).

Elizabeth Trentham – Shakespeare's Wife

Elizabeth Trentham was obsessed with restoration of the Vere family seat of Castle Hedingham in Essex for their son Henry, now the 18th Earl of Oxford.



In 1591, *Vere, a la* King *Lear* (note the rhyme), had signed Castle Hedingham over to his (then young) 3 daughters in trust as a result of pressure from William Cecil, Lord Burghley (their grandfather).

By 1607 this *dispossession* grates on Elizabeth Trentham, Henry is now 14 and needs to take his rightful place in society.

The 3 daughters have married well and don't need Castle Hedingham.

Elizabeth was going to need a lot of money to buy out the daughters (and their husbands) more than the proceeds from the sale of King's Place (it had been the scene of Henry VIII reconciliation with daughter, Mary; then it has a series of owners, including William Herbert, 1st Earl of Pembroke) in Hackney – where Vere spent his twilight years before 'exiting the stage' writing new works and revising old ones.

Elizabeth Trentham was also going to have to sell some of her husband's works too.

She had access to expert advice on the literary market through Susan de Vere's mother-in-law, Mary Sidney Herbert (mother of the "INCOMPARABLE PAIRE OF BRETHREN") and her 'close' friend Fulke Greville. Both edited Philip Sidney's works for publication after his death, including *Astrophel and Stella*, being an important landmark in the Evolution of the English Sonnet.

Despite their individual loyalties Fulke Greville and Edward de Vere go way back at least 30 years to the early 1570s. Once when their fireworks antics in Warwick (Fulke's hometown in Stratford on Avon) got out of hand and they had to teamed up to rescue some villagers from burning houses.

In 1608 they test the market since no Shakespeare work has been published since Vere's 'purported' death in 1604 after averaging 2 publications each year since he settled down with Elizabeth in the early 1590s. Indeed Robert Brazil (1955-2010) notes that where before the marketing slogan for the latest Shake-spear publication was often "improved" or "newly augmented", use of such wording in Prefaces stopped after 1604.

These Plays were mainly reworks and included King Lear (1608 – revision of 1594 – the happy ending version).

And *Troilus and Cressida,* 1608 [revision of *A History of Agememnon and Ulysses 1584*; and 1599 (and almost in 1603)].

The Preface contains a strange salutation:
A never writer to an ever reader. An obvious pun,
An E. Vere writer to an E. Vere reader.

It goes on to mention the GRAND POSSESSORS of the Shake-speare works following Vere's purported death 5 years earlier.

And it's the same printer as the Sonnets, the one and only, George Eld.

Shake-speare Plays would not be enough.
They know they are going to need something special to really wow the market.

They all know about Vere's Sonnets that were passed around these literary families for years (just like Philip Sidney's were).

In the meantime, Elizabeth Trentham is having King's Place cleaned and made ready for sale.

On 1 April 1609 Elizabeth Trentham was given royal permission to sell King's Place.

Next they use William Hall as their frontman in getting the Sonnets published – Stationer's Register 20 May 1609 – Hall also 'procured' *A Four-Fold Meditation,* 1606 – for same printer as Sonnets, viz., George Eld – Hall had with connections to Vere through Anthony Munday, Hall's cousin; he was mixed up Munday's/Vere's *The Mirror of Mutability* 1579 also dedicated to Vere – back in their Silexedra-Bishopsgate early days – Hall a probable 'hanger-on' followed Vere to King's Place.

Fulke Greville was then only too happy to make up the difference – Kings Place is then straight away in June sold by Elizabeth Trentham to him for £4,980.

Immediately, after all this on July 8, 1609, Countess Elizabeth Trentham signed papers that brought Castle Hedingham back into the de Vere family.

So either side of the publication of the Sonnets its all happening among the GRAND POSSESSORS at Hackney:
We have them procured by a Hackney man, Hall who had been recently married in Hackney, hence:

Mr. W.H. ALL HAPPINESSE *(which can also be read as*
Mr. W. HALL HAPPINESSE *on your recent marriage)*

And we have the man that edited Philip Sidney's work, Fulke Greville (very much connected to the Veres and Sidney-Herberts, but no record connects Greville to any Guillem Shaxper even though they are both from Stratford) in the thick of it.

A couple of years ago there was a news report – The Telegraph – "Tomb could end riddle of Shakespeare's true identity" – about Fulke Greville's expensive tomb in Warwick where some Stratos thought there might be the only extant Shakespeare manuscripts – they seem to have lost interest on finding out about the Edward de Vere connection to Hackney.

> [Rupert Murdoch is also very much connected to our project through 'Hackney' not just because it is where Edward de Vere wrote SHAKE-SPEARES SONNETS, but because that's where the word 'hack' originates – over-used horse or coach especially for hire (they were paddocked and stabled there in the N.E. London borough of Hackney in the old days, the same spot has been converted for the 2012 Olympic Games) – hence, 'hackneyed'; 'hack writer, and to more recently, to 'hack' into someone's mobile phone!]

And of course the standard eulogy phrase OUR EVER-LIVING POET clearly tells us the poet was now dead – Edward de Vere having made his exit 5 years earlier (Guillem Shaksper is still living for another 7 years to 1616).

Even Stratos agree there were no Sonnets written later than 1604, the year de Vere purportedly died.

A nice and simple place to start is Sonnet 37.

[Vere was "...lame, poor and despised..." – something the Stratford businessman was not – just quietly this exposes the 'Elitist' whine from Stratos (who are mainly hypocritical elitists themselves – professors with lifetime employment and juicy book contracts perpetuating the Stratford Sham Industry) turning it on its head – Vere used to hang out with commoners at his Silexedra writers' haunt, Shaksper in contrast seems to have been a frustrated elitist, even trying to buy a family coat of arms, one of the few documents, apart from his businessman Will that exists, none link him to playwriting with the varying illegible signatures indicating he was illiterate.]

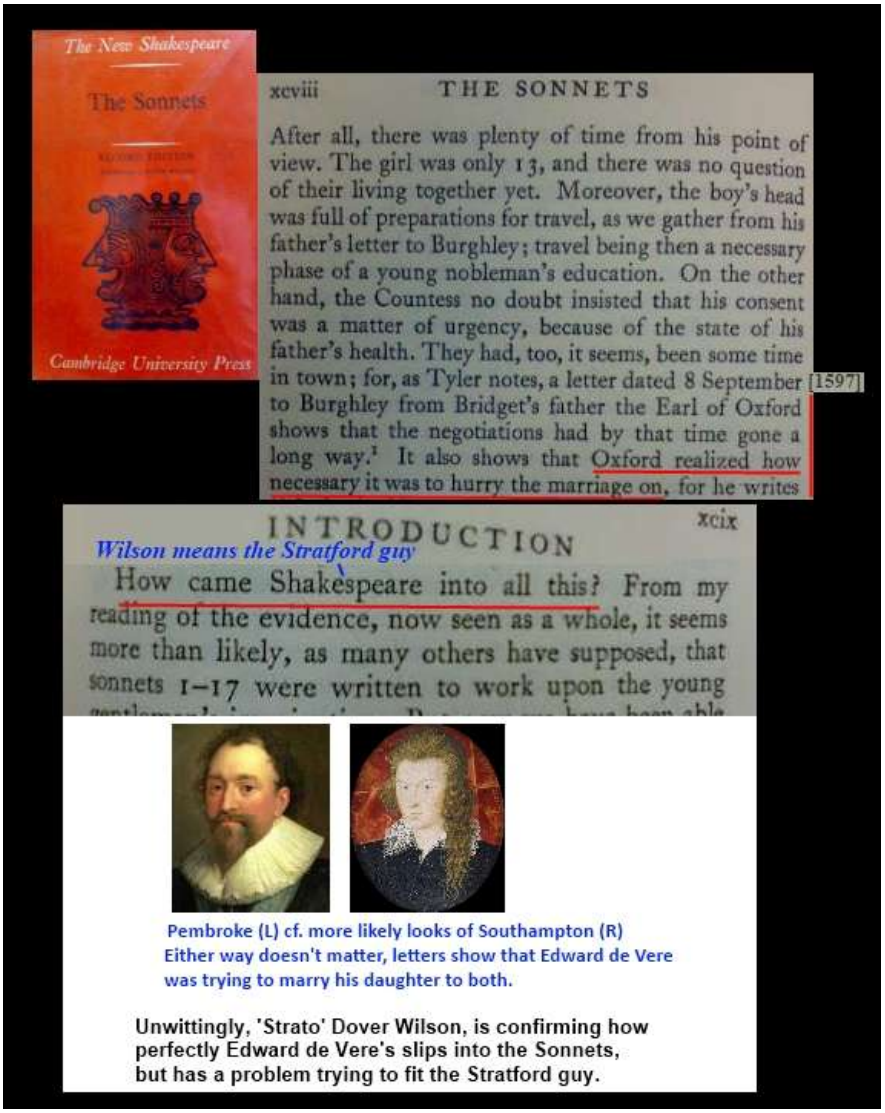
It then plugs like a main circuit cable straight into the Plays – King Le*i*r (c. 1594) / and the later King Le*a*r *Rework.*

[The earlier King Leir had the happy ending – this reworking habit, one of many, being an example and reminder that it is not that Edward de Vere died in 1604 before the production and publication of some of his Plays, but rather that so many were based on earlier versions written at Silexedra and listed anonymously or under the name of one of his secretaries in the 'Stationer's Register' at a time when authors had little recognition or copyright, some were put on in the 1580s and early 1590s before Guillem Shaxper of Stratford is even heard of in London's shake-scene ("will afford you whole *Hamlets*, I should say handfuls of tragical speeches" – Vere's whine at Edward Alleyn, the real "upstart Crow") – that's why so many of the Plays taking the sham view appear to be plagiarized, a classic example being the Stratos trying to explain away the earlier versions of Hamlet, which they relegate to *Ur*-Hamlet.]

..

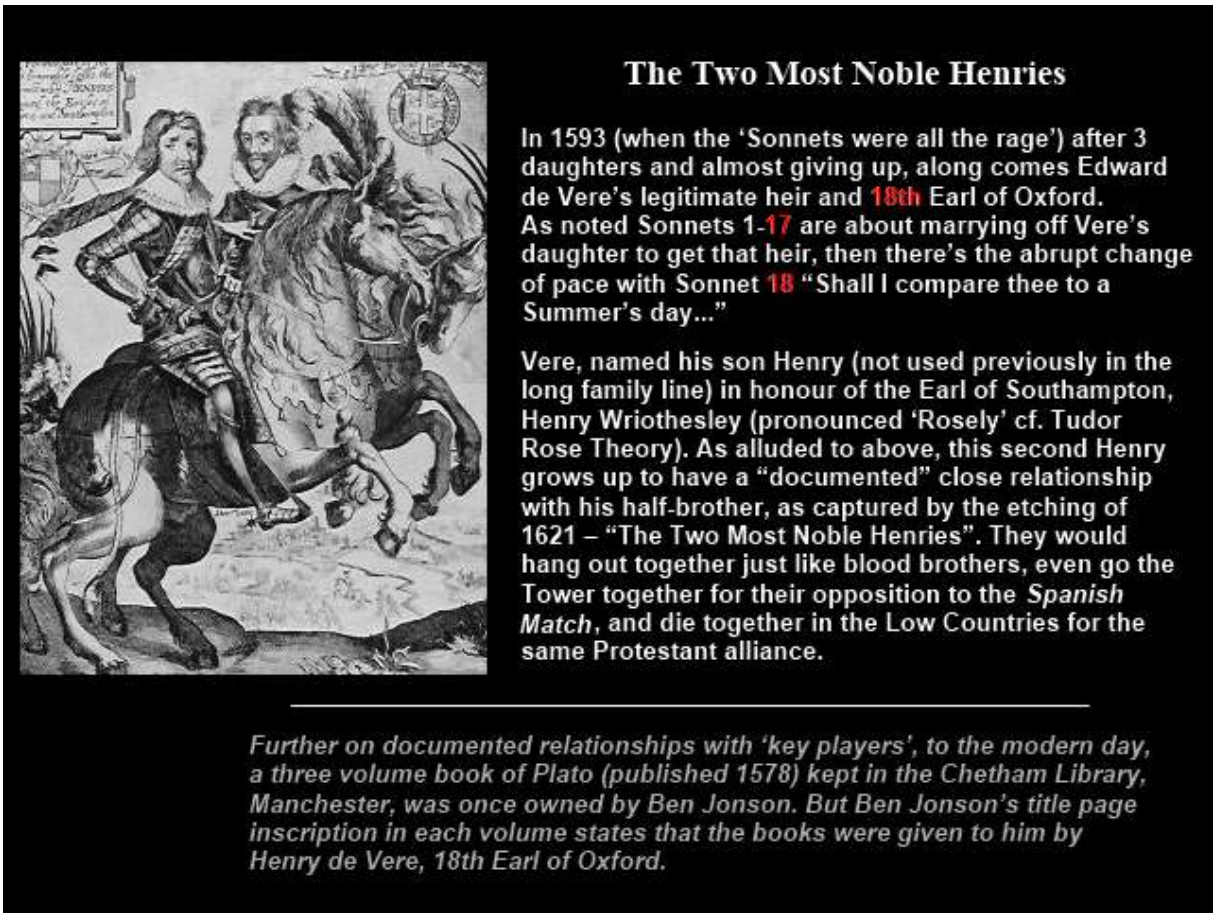
Evolution of the English Sonnet

Strato Dover Wilson unwittingly confirms Edward de Vere wrote Sonnets



Even other Stratos agree Sonnets 1-17 are more likely addressed to the more handsome Southampton with his feminine looks. And Edward de Vere was more of a 'father' figure to Southampton.

We also know that Henry Wriothesley, pronounced 'Rosely' (cf. Tudor Rose Theory), would later hang out with Vere's son Henry like they were blood brothers, as captured in the "*Two Most Noble Henries*" engraving.



Unwittingly, John Dover Wilson, is confirming for us that Edward de Vere wrote the Sonnets.

He refers to extant letters from him that date to just the right time (there are none at all from Guillem Shaksper because he was illiterate).

And Wilson also spotlights for us that Vere was very keen to push marriage of his daughter (no doubt because he was "lame, poor and despised" at the time):

> "…Oxford realized how necessary it was to hurry the marriage…"

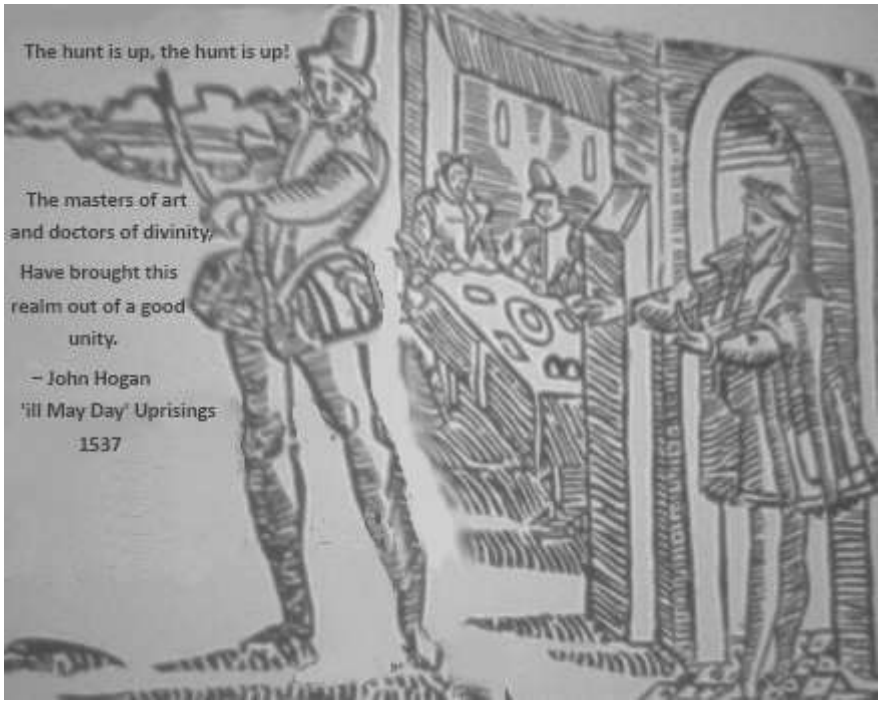
In a hurry enough for Vere to write the Sonnets to suck up to Southampton big time.

And we know particularly from J. Thomas Lōney's approach to the investigation that Vere had the capability to write the complex Sonnets, so why would he bother with the Stratford guy.
That's why when the Stratos try to fit Shaksper in here, without the fatherly link to Southampton, they raise the spectre that Shakespeare must have been homosexual.



'Sir Thomas More' – Vere's Anachronistic Homage to Uncle (Surrey)

Even strato W.W. Gregg (1911 editor) dates the Sir Thomas More Play earlier to the 1580s. That's a big problem for Stratos, but what has really cornered them is that the Play features the "Poet Earl", our Henry Howard Earl of Surrey even though he was too young to be fitted in. Vere wanted it to be a homage to his uncle who had so much influence over him. Frances Vere passing on the manuscripts of those pioneering sonnets, Vere wanted to be just like him. Surrey was also a hothead, wrote seditious Plays, favoured an ancestral coat of arms suggestive he should be King, all making it easier for the rival Seymours to trump up charges leading to his beheading at at barely 33 in 1547 (eerily Vere was born soon after). Vere particularly wanted to bring in the "*ill May Day*" uprisings.



Robert Hutchinson in '*House of Treason – Rise and Fall of a Tudor Dynasty*' (2009) notes, "Richard Wharton was a servant at Surrey's household at Kenninghall, the Howard family seat in Norfolk. Wharton had tipped off the Duke of Suffolk (Charles Brandon) in May 1537, about a seditious play, performed on May Day, about how a King should rule". (n94 p. 340; see also T.H. Swales, 'Opposition to the Norfolk Monasteries, Norfolk Archaeology', vol. 33 1962-6, pp. 260-1)

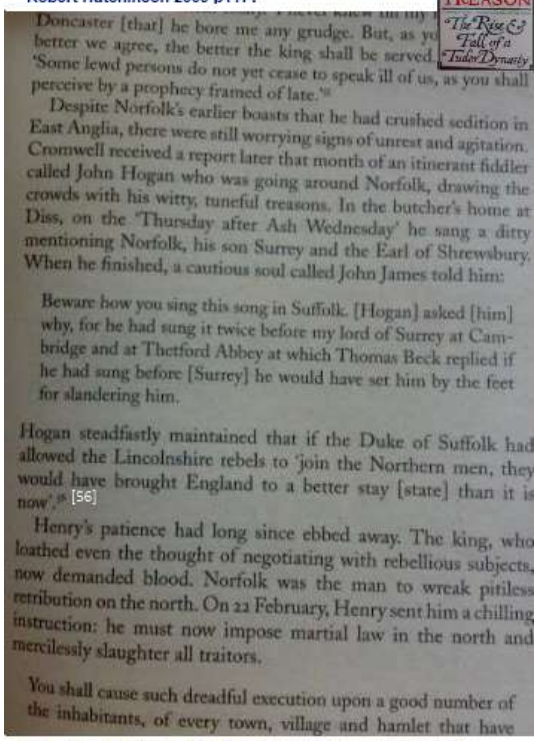
Vere seems to have dictated the Play to various *Silexedra* assistants and got peeved by the heavy censoring ("Mend!" everywhere) ordered by Edmund Tilney, in his capacity as Master of Revels (later unofficially replaced by George Buc, who is eventually awarded the title in his own right all the way to 1621 when he goes mad, during the production of the First Folio, then it's kept closely in the family with the appointment of kinsman Henry Herbert) to water down the seditious theme.

> [It's a shame Erasmus' prophetic wide reaching influence on adherents was not included in Vere's Play 'Sir Thomas More' (then again, maybe he was, and that was also butchered by Tilney) especially since Thomas More begged Erasmus to publish and promote his 'Utopia' (1516, which More comes up with after having Erasmus as a houseguest so he could suck his brain) on the Continent so he could be the famous 'man for all seasons' (which is really Erasmus). Guess they couldn't have known... you see it was Erasmus – originally from Rotterdam, but soon becomes the ultimate proto 'hippie', bumming his way round Europe – who decides to take a subjective radical communal (for the first time it's "congregational" instead of "ecumenical") hippie - love everybody - get spaced out on it, approach to translating the bible (1514-22). Then inadvertently Tyndale (pseudonym for Hitchens) puts that take into his bible (1526), which winds up in the 'King James version' (1611) which is pretty much the one they use today. A comedy of errors really. Ironically, conservatives / evangelicals that are really into the bible will never know that just like people are fans of say John Lennon, they are intrinsically deepdown diehard fans of Erasmus' personal liberal hippie philosophy, which has nothing to do with the intention of the editors who first decided they needed to pull together a book some 1900 years ago, a century after its setting, with the emphasis on plagiarizing austere Zoroastrianism (appropriately they invented the perfect devil motif, Angra Mainyu, 600 years earlier, Judaism didn't have one). If civilization had fair dinkum laws against plagiarism, that don't just favour the Establishment, then the corporations that flog the bible would be force to add on the front cover, "Erasmus' Bible". Instead the main author has been shafted, remaining generally unknown to the user. Just think of the royalties Erasmus' beneficiaries / trust have been cheated out of over the last 500 years – the fatcats who have gotten rich on Erasmus' blood sweat and tears...]

John Hogan Annoys Henry VIII 1537

'House of Treason - Rise and Fall of a Tudor Dynasty'
Robert Hutchinson 2009 p117:





Doncaster [that] he bore me any grudge. But, as yo
better we agree, the better the king shall be served.
'Some lewd persons do not yet cease to speak ill of us, as you shall
perceive by a prophecy framed of late.'[55]

Despite Norfolk's earlier boasts that he had crushed sedition in East Anglia, there were still worrying signs of unrest and agitation. Cromwell received a report later that month of an itinerant fiddler called John Hogan who was going around Norfolk, drawing the crowds with his witty, tuneful treasons. In the butcher's home at Diss, on the 'Thursday after Ash Wednesday' he sang a ditty mentioning Norfolk, his son Surrey and the Earl of Shrewsbury. When he finished, a cautious soul called John James told him:

> Beware how you sing this song in Suffolk. [Hogan] asked [him] why, for he had sung it twice before my lord of Surrey at Cambridge and at Thetford Abbey at which Thomas Beck replied if he had sung before [Surrey] he would have set him by the feet for slandering him.

Hogan steadfastly maintained that if the Duke of Suffolk had allowed the Lincolnshire rebels to 'join the Northern men, they would have brought England to a better stay [state] than it is now'.[56]

Henry's patience had long since ebbed away. The king, who loathed even the thought of negotiating with rebellious subjects, now demanded blood. Norfolk was the man to wreak pitiless retribution on the north. On 22 February, Henry sent him a chilling instruction: he must now impose martial law in the north and mercilessly slaughter all traitors.

> You shall cause such dreadful execution upon a good number of the inhabitants, of every town, village and hamlet that have

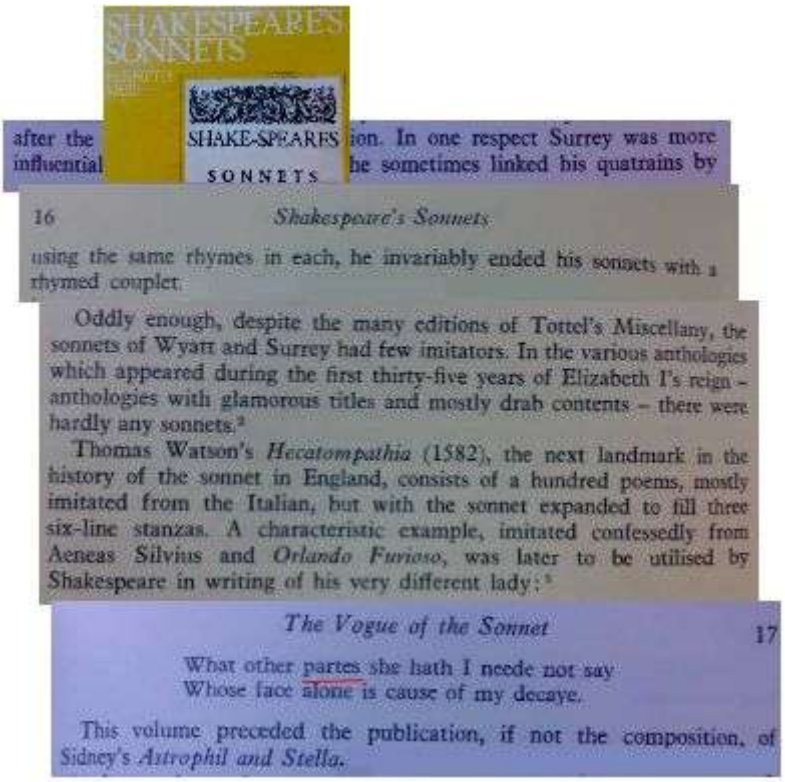
n56 - LPFD (Letters, Papers, Foreign & Domestic Henry VIII) vol. 12. pt i, p.45:

> The hunt is up, the hunt is up.
> The masters of art and doctors of divinity,
> Have brought this realm out of a good unity,
> Three nobleman have taken this to stay:
> My Lord of Norfolk, Lord Surrey,
> And my Lord of Shrewsbury.
> The Duke of Suffolk might a made
> England merry.
>
> - John Hogan, 1537

At this same time as the Thomas More homage to his *Uncle Poet Earl*, Vere is working on some sonnets himself.

Hekatompathia

Another Avonian, Kenneth Muir, notes in the history of the sonnet that after the work of Henry Howard, Earl of Surrey, known as the 'Father of the English Sonnet' – just happens to be the uncle of Edward de Vere – not much happened for some time until along came "*Hekatompathia – Passionate Centurie of Love*" in 1582 – supposedly by Thomas Watson (also one of the Silexedra motley crew) but guess who the *dedication* is to, and who has his finger prints all over it (you guessed it again, Edward de Vere – in 1582 Vere was 32, Shaxper 18 and some 10 years away from coming to London). Indeed C.S. Lewis thought the erudite appended notes were more interesting than the sonnets. Oh, and need we say, no works were ever dedicated to the Stratford guy.


SHAKESPEARES SONNETS

SHAKE-SPEARES SONNETS

after the ion. In one respect Surrey was more influential he sometimes linked his quatrains by

16 *Shakespeare's Sonnets*

using the same rhymes in each, he invariably ended his sonnets with a rhymed couplet.

Oddly enough, despite the many editions of Tottel's Miscellany, the sonnets of Wyatt and Surrey had few imitators. In the various anthologies which appeared during the first thirty-five years of Elizabeth I's reign – anthologies with glamorous titles and mostly drab contents – there were hardly any sonnets.[2]

Thomas Watson's *Hecatompathia* (1582), the next landmark in the history of the sonnet in England, consists of a hundred poems, mostly imitated from the Italian, but with the sonnet expanded to fill three six-line stanzas. A characteristic example, imitated confessedly from Aeneas Silvius and *Orlando Furioso*, was later to be utilised by Shakespeare in writing of his very different lady:[3]

The Vogue of the Sonnet 17

What other partes she hath I neede not say
Whose face alone is cause of my decaye.

This volume preceded the publication, if not the composition, of Sidney's *Astrophil and Stella*.

In his introduction on the history of the English sonnet Strato Kenneth Muir spotlights the importance of Vere's uncle Henry Howard, Earl of Surrey and Hecatompathia of 1582 (Vere was 32, Shaxper 18 and some 10 years away from coming to London) which has Vere's finger prints all over it (as John Pain Collier noted as early as 1849) as is made clear by its dedication, "To The Right Honourable My Very Good Lord Edward de Vere..."

*Note: Muir even highlights the usage of "partes" (attributes) which again crops up in Vere's letter of 8 September 1597 about Pembroke (William Herbert) marrying his daughter, *"he hath many good parts in him"*. And again in Sonnet 37.

And Mark Anderson further notes (to p182): Eric Lewin Altschuler and William Jansen ("Poet describes stars in Mily Way before Galileo," Nature 428 [April 8, 2004] 601) point out that Watson's Sonnet 31 is the first known description of the Milky Way as discrete stars - even predating Galileo's discovery of the same.

Hekatompathia's Sonnet 31 (of some 100 love sonnets) with notes can be found at **Astronomy & Geophysics**:

"The *Hekatompathia* is a collection of 100 love sonnets, mostly 18 lines long, dedicated to Edward de Vere, 17th Earl of Oxford. The sonnets of *Hekatompathia* have always been most highly regarded, and are considered a model and forerunner for Shakespeare's sonnets. The *Hekatompathia* sonnets are typically preceded by prefatory material and quotes from classical sources. The author or authors of the prefatory material is not known for certain, but Watson and/or Oxford seem the likely choices.



Timeline: 1582

Edward de Vere's

ΗΕΚΑΤΟΜΠΑΘΙΑ

100 Love Sonnets

Sonnet 31 includes the first known description of the Milky Way as discrete stars - even predating Galileo's discovery

…the oldest description of the discrete nature of the stars of the Milky Way, preceding Galileo's discovery by nearly 30 years. The description is in lines 3–4 of Sonnet 31 of *Hekatompathia* (1582)."

That can not tell how many starres appeare
In part of heav'n, which Galaxia hight

Evolution of English Sonnet

Timeline

1557:
"Songes and Sonettes" Henry Howard Earl of Surrey, Father of the English Sonnets, married to 15th Earl of Oxford's daughter, Frances de Vere - published 10 years after his execution by Henry VIII .

1582:
"Hekatompathia" - Surrey's nephew Edward de Vere, 17th Earl of Oxford .

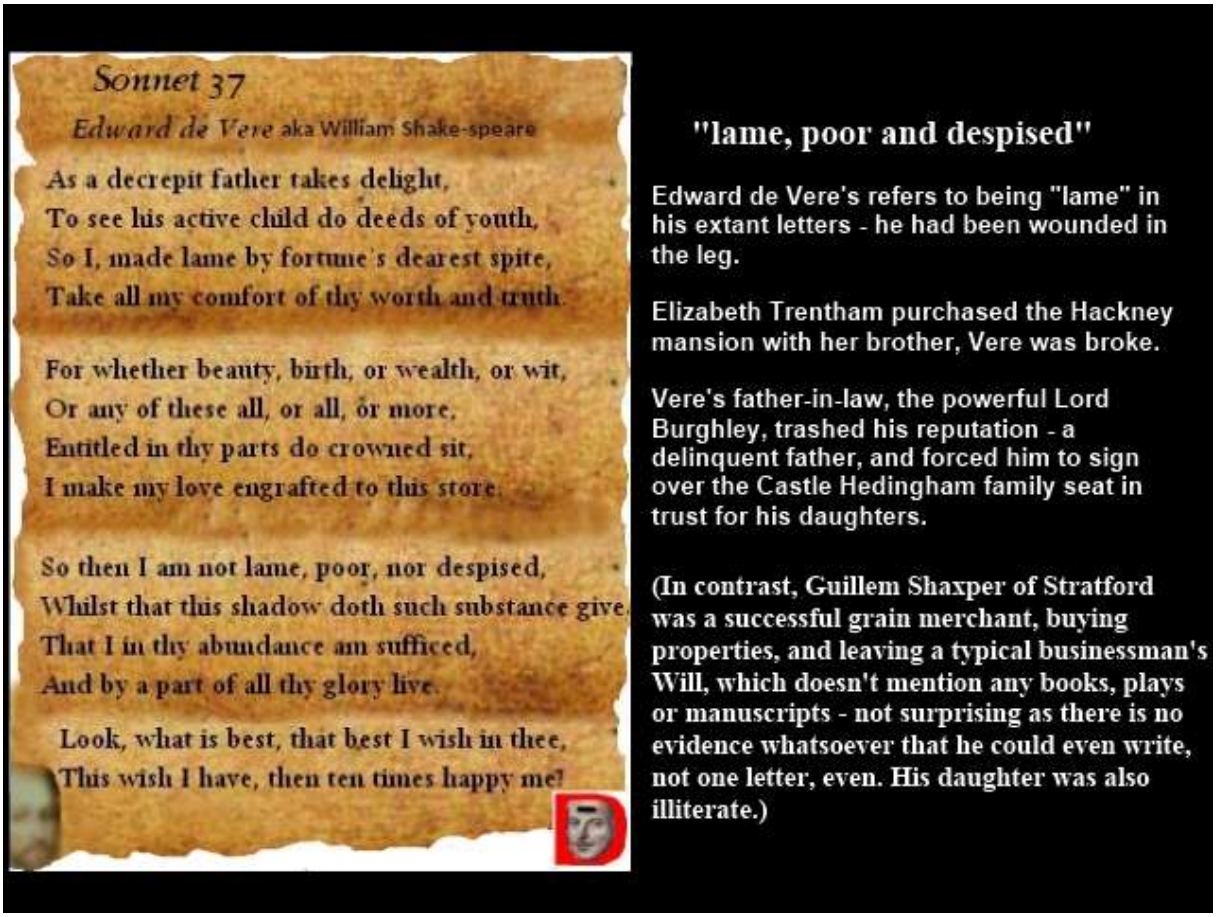
1591:
Philip Sidney "Astrophil and Stella" - published 5 years after his death - would never dare publish in his lifetime - his posthumous works edited by his sister Mary Sidney (Susan de Vere's mother-in-law) and Fulke Greville.

1590s:
Sonnets become all the rage - "lame, poor and despised" Edward de Vere marries Elizabeth Trentham - she sets Vere up in Hackney where he can write.
First 17 Sonnets are about marrying off Vere's daughter.
Why would Vere use Guillem Shaxper of Stratford, especially given his notorious rivalry with Philip Sidney.

1609:
Elizabeth Trentham (Shakespeare's Wife) needs money from sale of their Hackney mansion and Vere's / "Shake-speares Sonnets" to buyback Castle Hedingham, lost family seat for her son Henry de Vere 18th Earl of Oxford.

..

Lame, poor and despised – Sonnet 37



May be you can relate to it, to Edward de Vere aka Shakespeare's *Sonnet 37*, even in the modern day –*Lame, poor and despised* (because you have been 'dispossessed') fits perfectly with Edward de Vere, Earl of Oxford (in contrast, there is no evidence Shaxper was lame, but he was a successful businessman/grain merchant, and he seems to have only been despised by his wife, who he bequeathed his "second best bed" in his Will):

• Firstly, we have to note for us fellow *LPDs* that most scholars date *Sonnet 37* to the mid 1590s when Vere/Oxford found himself over 40!

• Oxford was *'lame'* since sustaining a leg injury in the 1582 fray with Sir Thomas Knyvet over the honour of his niece Anne Vavasour.

• The street fighting between Oxford's and Knyvet's servants, including some deaths, resemble the Montague/Capulet dynamics in *Romeo and Juliet*.

• Vere's letter of 25 March, 1595 to Lord Burghley:

> "When Your Lordship shall have best time and leisure if I may know it,
> I will attend Your Lordship as well as a ***lame*** man may at your house."

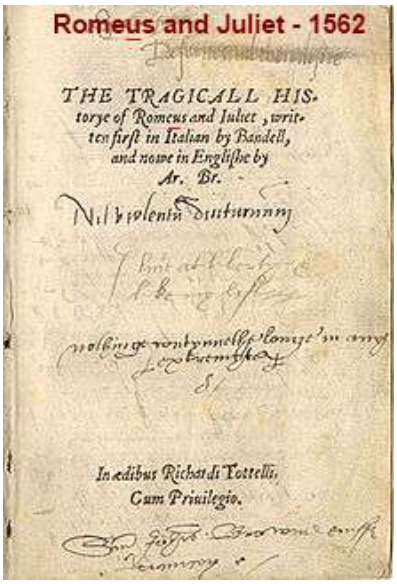
Sonnet 37 in King Lear

'…In the Sonnets (for instance, Sonnet 37 includes almost the very same phrase: "So I, made ***lame*** by ***fortune***'s dearest spite") the bard portrays himself several times as lame; Oxford, in his letters several times refers to his lameness or infirmity); in the Quarto version of King Lear [Act IV, Scene 6 (213-221)], Edgar describes himself to Gloucester as:
"A most ***poor*** man, made ***lame*** by ***fortune***'s blows"…'
Brief Chronicles Vol. II (2010)
http://www.briefchronicles.com

And just a bit more on King Lear: as with most of his plays, it was clearly a rework – likely at King's Place, Hackney, during the Elizabeth Trentham *Prospero/Tempest* like 12 year exile from 1592 to Vere's purported death in 1604 *[see Vere's Tempest Letter]* – of Vere's earlier *The True Chronicle History of King Leir*, registered in 1594; *Lear/Leir* [you can see the initial

attraction of the name in the rhyme, especially with his preoccupation with being lame, and both surnames have 4 letters, Leir/Lear = L(ame V)ere; not to mention Tamburlaine = Timur the Lame] had 3 daughters (and an illegitimate son) so did Vere; and both signed over their major estates to their daughters (Vere under pressure from Burghley, their grandfather); and there are clear parallels between Susan de Vere and *Cordelia* – Mark Anderson, p354 – the telltale 'nothing' lines re the de Vere family motto (*Vero Nihil Verius* = nothing truer than truth) in King *Leir* (c. 1594) / King Lear *Redux* and John Davies' masque in Francis Davison's *Poetical Rhapsody* 1608; Warren Hope's Lear's *Cordelia, Oxford's Susan & Manningham's Diary*; and Nathaniel Baxter's (was in Italy with Vere, also friend of Philip Sidney) poem *Ourania* about her father to Susan: "*Vera Nihil Verius Susanna Nihil Castius*" (Nothing truer than truth, nothing chaster than Susan).

William Farina notes that a key source of *King Leir / Lear* and Philip Sidney's *Arcadia* is *An Aethiopian Historie* by Heliodorus, translated by Thomas Underdowne in 1569 (reprinted many times). He dedicated his book to 19 year old Edward de Vere (in contrast, as we keep noting not one book was dedicated to Stratford businessman Guillem Shaksper). Underdowne's fascinating dedication is reproduced in the Appendix.



Those reworks by the way, stem all the way back to when Vere was 12 in 1562 and wrote "The Tragical History of *Romeus and Juliet*" under the pen name Arthur Brooke, not to mention the problem Stratfordians have with the earlier version of *Hamlet* penned with one of Vere's many *Silexedra* (Fisher's Folly) 'secretaries' in the 1580s, Thomas Kyd – *The Spanish Tragedy* fits in here as well; and that connotes *The Spanish Maze* and *The Tempest* [Roger Stritmatter and Lynne Kositsky shakespeare-oxford.com... pdf]; a young Christopher Marlowe followed Thomas Watson to the haunt and out of that collaboration came the ultimate monument in Play form to Vere's obsession with being lame – *Tamburlaine* (aka Timur the Lame); heck, might as well throw in that "Eva Turner Clark is probably right in opining that *The Merchant of Venice* was first acted at court, on 2 February, 1580, by the Lord Chamberlain's servants, under the title of *The History of Portio (Portia) and Demorantes* – that last word being, perhaps, a mistranscription for *The Merchants*"; could go on like this forever…

• Vere had become just about bankrupt (in contrast, Shaksper of Stratford continued to be a successful businessman, and that's about all we can be sure of!) including having lost a small fortune on the *North-West Passage* venture to Michael Lok, cf. Shy-lock, *Merchant of Venice*. *[See also Vere – Hogan Letter 21 May 1578]*

• Vere to Burghley, 13 July 1581 letter "…a shadow they can make a substance…" cf. Sonnet 37 "this shadow such substance give".

• The author of Sonnet 37 uses the word "*parts*" to refer to a person's attributes or qualities. Vere in a 8 September 1597 letter to Burghley uses that word in the same way, "hath many good parts in him". The letter is about marrying off his daughter, the subject of several

Sonnets. As noted even Stratfordians concede these *Shakespearean* Sonnets are about de Vere's daughter. *[See the full letter here.]*

• Sonnet 37 in *Love's Labour's Lost* around the same time Vere is wooing Southampton to marry daughter in Sonnets 1-17:

> To her decrepit, sick, and bedrid father

Part of Berowne's (Vere's alter ego) complaint "not to see ladies" (I.i.48) directly from the Gray's Inn Saturnalia revels (privately staged Plays) – *Gesta Grayorum* 1594. Vere was a member of this law fraternity. The 1921 editor of Gesta Grayorum knows he has a problem trying to fit Shaxper into this esoteric *Order of Knighthood of the Helmet* (of Pallas Athena).

• In 1597 de Vere moved to **King's Place Hackney** (also known as Brooke House, where BSix College now stands, interestingly it's affiliated with Pembroke College of University of Oxford – motto "Bridging Centuries"; Hackney is next to the East London hamlet of **Stratford**; and is also the site of the 2012 London Olympic Games). Vere would live here until he made his exit in 1604. It was purchased under the names of Elizabeth Trentham and her brother Francis, Edward being broke. At this time 4 year old Henry de Vere – his only son and heir after 3 daughters – was running around in his study. Elizabeth sold King's Place in 1609. In that same year a William Hall (*Mr W.H.*) of Hackney no less (Hall also 'procured' A Four-Fold Meditation 1606 – same printer as Sonnets, viz. George Eld) was used as the frontman for publishing the Sonnets… "OUR.EVER.LIVING.POET" is a tribute to a genius who has already made his exit (*Shaksper* d.1612) and become immortal.



http://shakespearehackneystratford.wordpress.com - Google Maps

Even diehard Avon-Stratfordians agree the Sonnets are very much about the Earl of Southampton, Henry Wriothesley (pron. 'Rosely'). *Prince Tudor or Tudor Rose* theory even suggests he was the illegitimate son of Edward de Vere, 17th Earl of Oxford and Queen Elizabeth. Later we will show that Susan de Vere add considerable weight to the idea.

Then in 1593 suddenly after 3 daughters and almost giving up, along comes his legitimate heir and ***18***th (cf. abrupt change of pace with Sonnet ***18*** "Shall I compare thee to a Summer's day?") Earl of Oxford, who he may well have named Henry (not used previously in the long Vere line; 1593-1625) in honour of Southampton. As alluded to above, this second Henry grows up to have a "*documented*" close relationship with his *half-brother*, as captured by the etching of 1621 – "*Two Most Noble Henries*". They would go the Tower together for their opposition to the *Spanish Match*, and die together in the Low Countries for the same Protestant alliance.

Also note the Henry de Vere was released from the Tower straight after his sister Susan has the *First Folio* put out in December 1623 when rivals Charles and Buckingham did their aboutface.

..

Complexity of the English Sonnet

The structure of a sonnet is highly complex and mathematical. There are 14 lines in a sonnet. The first 12 lines are divided into 3 quatrains with 4 lines each. In the 3 quatrains the poet establishes a theme or problem and then resolves it in the final 2 lines, called the couplet. The rhyme scheme of the quatrains is abab cdcd efef. The couplet has the rhyme scheme gg. Each sonnet line consists of 10 syllables. The syllables are divided into 5 pairs called iambic feet.

Obviously this composition requires a highly educated author, especially in Elizabethan times when 80% of the population was illiterate. (There is no evidence Guillem Shaksper, or any of his family, could write.)

sonNET thirTY sevEN

As A / de CRE / pit FA / ther TAKES / deLIGHT
To SEE / his ACT / ive CHILD / do DEEDS / of YOUTH,
So I, / made LAME / by FOR / tune's DEAR / est SPITE,
Take ALL / my COM / fort OF / thy WORTH / and TRUTH. [4

For WHE / ther BEAU / ty, BIRTH, / or WEALTH, / or WIT,
Or AN / y OF / these ALL, / or ALL, / or MORE,
En TIT / led IN / thy PARTS, / do CROWN / ed SIT,
I MAKE / my LOVE / en GRAFT /ed TO / this STORE. [8

So THEN / I AM / not LAME, / poor, NOR / des PISED,
Whilst THAT / this SHAD / ow DOTH / such SUB / stance GIVE
That I / in THY / a BUN / dance AM / suff ICED,
And BY / a PART / of ALL / thy GLOR / y LIVE. [12

Look WHAT / is BEST, / that BEST / I WISH / in THEE.
This WISH / I HAVE, / then TEN / times HAP / py ME. [14

Sonnet 37

As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made ***lame*** by fortune's dearest spite,
Take all my comfort of thy worth and truth. *4*

For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy *parts* do crowned sit,
I make my love engrafted to this store. *8*

So then I am not ***lame***, ***poor***, nor ***despised***,
Whilst that this shadow doth such substance give
That I in thy abundance am sufficed,
And by a part of all thy glory live. *12*

Look what is best, that best I wish in thee.
This wish I have; then ten times happy me. *14*

..

Silexedra at Fisher's Folly of Bishopsgate was Edward de Vere's little writing production house full of his early band of *frontmen*.
This period lasted into the 1580s then he settles down with Elizabeth Trentham and only uses the perfect-match *patsy*, Guillem Shaksper, for his *Shake-a-spear* epithet.

The Silexedra motley crew included:
• John Lyly – *Euphues* – the 'first English novel' (1580) with *dedication to Vere*;
• Anthony Munday – "Robin Hood" contribution, Munday also links into William Hall, "Mr. W.H." of the Sonnets dedication;
• Robert Greene – "Menaphon: Camilla's Alarm to Slumbering Euphues in his Melancholy Cell at *Silexedra*" (for some reason the full title including the allusion to 'Silexedra' is always left out by Stratos!) and its Preface by Thomas Nashe/aka Francis Bacon, "[Vere] will afford you whole Hamlets, I should say handfuls of tragical speeches", and Shake-scene = Theatre-scene – Edward de Vere's whine at Edward Alleyn, the real "upstart crow";
• Thomas Kyd – *The Spanish Tragedy* ("Hieronymo's mad againe" – the line chosen by TS Eliot for the end of The Waste Land);
• Thomas Lodge – "Rosalynde: Euphues Golden Legacy, Found After His Death In His Cell At *Silexedra*" (based on *As You Like It*);
• Thomas Watson (we already came across him in the Evolution of the English Sonnet).
Watson brought along a young Christopher Marlowe, leading to "Tamburlaine the Great", aka 'Timur the Lame'…

For more on *Silexedra* see Mark Anderson's '*Shakespeare by Another Name*', pp 229-232 / n514.
See also Charles Beauclerk's '*Shakespeare's Lost Kingdom*' p.148.

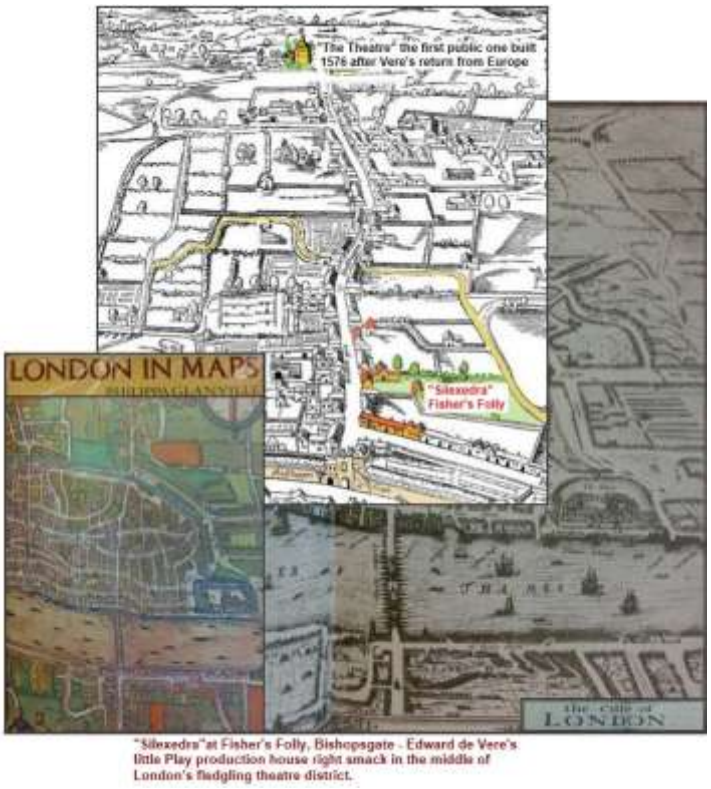
> *Note spelling Variations:*
> Silixsedra, Silexsedra, Silexedra

Quotes
Euphues and his England, 1580 – John Lyly [aka Edward de Vere – he appears to tire of the name and kills him off by the late 1580s when the name Lyly suddenly disappears off the face of the earth, "...dead of late ... doth rather choose to sit in idle cell..."]
http://www.elizabethanauthors.org/euphues-england-02.htm

> "…This Letter dispatched, Euphues gave himselfe to solitarinesse, determining to sojourne in some uncauth place, until time might turne white salt into fine sugar: for surely he was both tormented in body and grieved in mind.
>
> And so I leave him, neither in Athens nor els where that I know: But this order he left with his friends, that if any newes came or letters, that they should direct them to the Mount of *Silixsedra*, where I leave him, either to his musing or Muses.
>
> Gentlemen, Euphues is musing in the bottome of the Mountaine *Silexsedra*, Philautus marryed in the Isle of England: two friendes parted, the one living in the delightes of his newe wife, the other in contemplation of his olde griefes…"

Anne Cornwallis' Shakespeare Notes from Fisher's Folly
Stratos have a particularly hard time explaining how Anne Cornwallis, who lived at Silexedra after Vere, came to have Shakespeare transcripts – see the Charles Wisner Barrell piece here:
http://www.sourcetext.com/sourcebook/library/barrell/21-40/26earliest.htm

Silexedra / Fisher's Folly was located right smack in the middle of the fledgling London Theatre district, indeed just south of 'The Theatre', the first public theatre built in London in 1576. Just happens to be the year Vere returned from his exploratory tour of Europe, which was then way ahead of England.



Silexedra in the oldest surviving map of London by Franciscus Hogenberg.
[only discovered in 1962]
It can be found on modern maps at Devonshire Square, Bishopsgate.



< Google Maps >

"He hath many good parts in him" – Vere's Letters

Stratfordians look even more ridiculous when further proof of Willie Shaksper's illiteracy is clear from the simple fact that there are no extant letters in his hand.

In contrast, many letters by Edward de Vere's have survived. An excellent compilation of his letters can be found here:
http://www.oxford-shakespeare.com/oxfordsletters.html

Some pertinent examples

• "hath many good *parts* in him" (cf. Sonnet 37 "Entitled in thy *parts*…") about marrying off his daughter, the subject of Sonnets 1-17. As noted, even Stratos concede these *Shakespearean* Sonnets are about de Vere's daughter.

Oxford to Burghley, 8 September 1597:

My very good Lord, I have perused these letters which, according to your Lordship's desire, I have returned. I do perceive how both my Lord and Lady do persever, which doth greatly content me for Bridget's sake, whom always I have wished a good husband such as your Lordship and myself may take comfort by. And as for the articles which I perceive have been moved between your Lordship and them, referring all to your Lordship's wisdom and good liking I will freely set down mine opinion, according to your Lordship's desire.

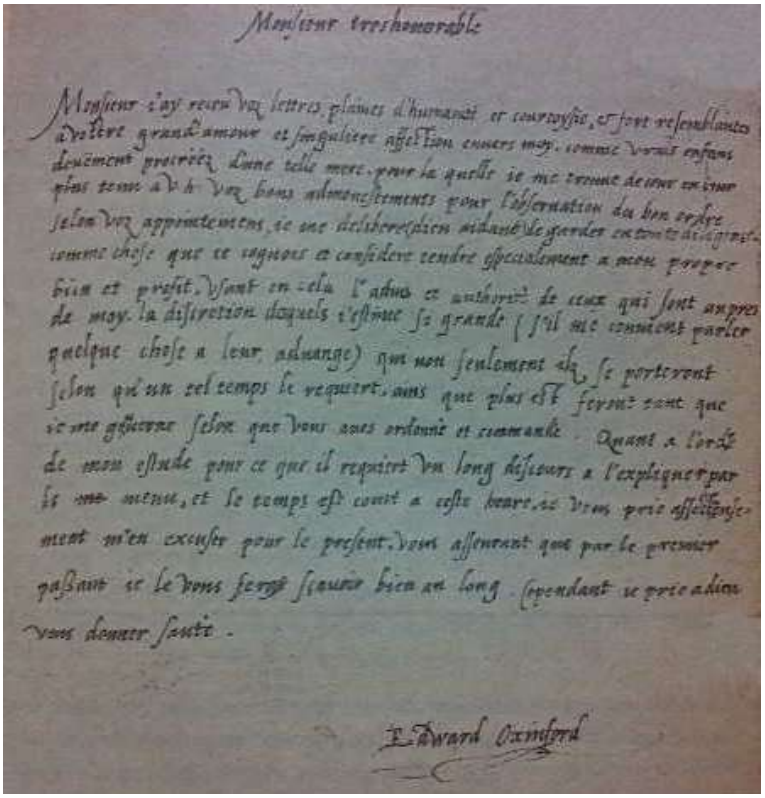
My Lord of Pembroke is a man sickly, and therefore it is to be gathered he desireth in his lifetime to see his son bestowed to his liking, to compass which methinks his offers very honourable, his desires very reasonable; again, being a thing agreeable to your Lordship's fatherly care and love to my daughter, a thing which, for the honour, friendship and liking I have to the match, very agreeable to me, so that all parties desire but the same thing. I know no reason to delay it but, according to their desires, to accomplish it with convenient speed. And I do not doubt but your Lordship and myself shall receive great comfort thereby, for the young gentleman, as I understand, hath been well brought up, fair conditioned, and hath many good **parts** in him. Thus, to satisfice your Lordship I have, as shortly as I can, set down my opinion to my Lord's desires; notwithstanding, I refer theirs, and mine own, which is all one with theirs, to your Lordship's wisdom. I am sorry that I have not an able body which might have served to attend on her Majesty in the place where she is, being especially there whither, without any other occasion than to see your Lordship, I would always willingly go. September 8th, 1597.

Your Lordship's most assured.

Edward Oxenford

**To the right honourable, my very good Lord, the Lord Treasurer of England.*

Oxford's 1563 letter in French to Burghley (William Cecil) when Vere was just 13 years of age. The literal translation which follows is from William Plumer Fowler's Shakespeare Revealed in Oxford's Letters (Portsmouth, New Hampshire: Peter E. Randall, c.1986, pp.1-2).



Transcript of above:

Monsieur treshonorable

Monsieur i'ay receu voz lettres, plaines d'humanite et courtoysie, & fort resemblantes a vostre grand'amour et singuliere affection enuers moy. comme vrais enfans dueument procreez d'une telle mere. pour la quelle ie me trouue de iour en iour plus tenu a v. h. voz bons admonestements pour l'obseruation du bon ordre selon voz appointemens, ie me delibere (dieu aidant) de garder en toute diligence comme chose que ie cognois et considere tendre especialement a mon propre bien et profit, vsant en cela l'aduis et authorite de ceux qui sont

aupres de moy. la discretion desquels i'estime si grande (s'il me conuient parler quelque chose a leur aduange) [sic] qui non seulement ilz se porteront selon qu'un tel temps le requiert, ains que plus est seront tant que ie me gouuerne selon que vous aues ordonne et commande. Quant a l'ordre de mon estude pour ce que il requiert vn long discours a l'expliquer par le menu, et le temps est court a ceste heure, ie vous prie affectueusement m'en excuser pour le present. vous asseurant que par le premier passant ie le vous ferai scauoir bien au long. Cependant ie prie a dieu vous donner sante.

Edward Oxinford

..

English Translation:

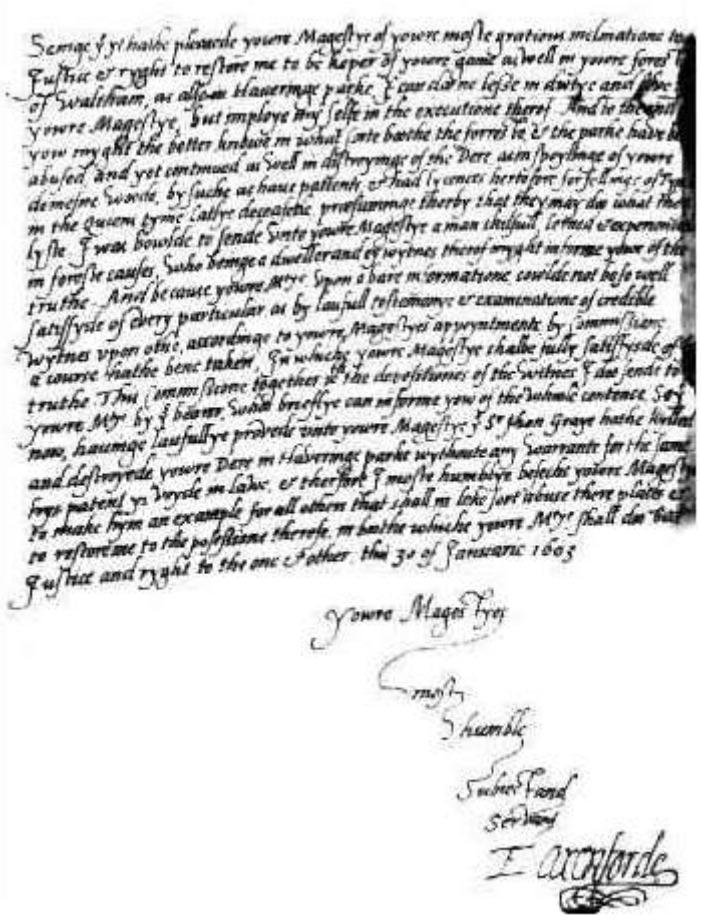
My very honorable Sir

Sir, I have received your letters, full of humanity and courtesy, and strongly resembling your great love and singular affection towards me, like true children duly procreated of such a mother, for whom I find myself from day to day more bound to your honor. Your good admonishments for the observance of good order according to your appointed rules I am resolved (God aiding) to keep with all diligence, as a thing that I may know and consider to tend especially to my own good and profit, using therein the advice and authority of those who are near me, whose discretion I esteem so great (if it is convenient to me to say something to their advantage) that not only will they comport themselves according as a given time requires it, but will as well do what is more, as long as I govern myself as you have ordered and commanded. As to the order of my study, because it requires a long discourse to explain it in detail, and the time is short at this hour, I pray you affectionately to excuse me therefrom for the present, assuring you that by the first passer-by I shall make it known to you at full length. In the meantime, I pray to God togive you health.

Edward Oxinford

Transcript by Nina Green
http://www.oxford-shakespeare.com/BritishLibrary/BL_Lansdowne_6-25_f_79.pdf
..

Oxford's Letter to King James 30 January 1603:



Transcript of above:

Seeing that it hath pleased your Majesty of your most gracious inclination to justice & right to restore me to be keeper of your game as well in your forest of Waltham, as also in Havering Park, I can do no less in duty and love to your Majesty but employ myself in the execution thereof. And to the end you might the better know in what sort both the forest & the park have been abused, and yet continued, as well in destroying of the deer as in spoiling of your demesne wood by such as have patents & had licences heretofore for felling of timber in the Queen's time lately deceased, presuming thereby that they may do what they list, I was bold to send unto your Majesty a man skilful, learned & experienced in forest causes, who being a dweller and eye-witness thereof might inform you of the truth. And because your Majesty upon a bare information could not be so well satisfied of every particular as by lawful testimony & examination of credible witness upon oath, according to your Majesty's appointment by commission a course hath been taken in which your Majesty shall be fully satisficed of truth. This commission, together with the depositions of the witness, I do send to your Majesty by this bearer, who briefly can inform you of the whole contence. So that now, having lawfully proved unto your Majesty that Sir John Gray hath killed and destroyed your deer in Havering Park without any warrant for the same, his patent is void in law, & therefore I most humbly beseech your Majesty to make him an example for all others that shall in like sort abuse their places, & to restore me to the possession thereof, in both which your Majesty shall do but justice and right to the one & other. This 30 of January 1603.

Your Majesty's most humble subject and servant.

E. Oxenforde.

..

Vere's Tempest Prosperous Gale Letter to Cecil 1603

"Edward de Vere died too early to have written The Tempest?"
But even some Stratos date The Tempest much earlier to 1603.

The research of Roger Stritmatter and Lynne Kositsky confirms the earlier dating:
http://shakespearestempest.com/

And the Play's lone, obscure reference to the Bermudas is more likely to the Mediterranean, or even a suburb of London, not the New World.

Below is Edward de Vere's 27 April 1603 letter to Robert Cecil (son of Burghley and now Secretary of State). As we get into the second half of the letter we see that he is deeply affected by the recent death of Queen Elizabeth, and now feels like he is in the tempest shipwreck that England now is, looking for a "prosperous gale" (in contrast, there are no letters in existence for Guillem Shaksper, Elizabeth Trentham's "my dombe man", because he was clearly illiterate):

Sir Robert Cecil: I have always found myself beholding to you for many kindnesses and courtesies, wherefore I am bold at this present, which giveth occasion of many considerations, to desire you as my very good friend and kind brother-in-law to impart to me what course is devised by you of the Council & the rest of the Lords concerning our duties to the King's Majesty, whether you do expect any messenger before his coming [to King's Place] to let us understand his pleasure, or else his personal arrival to be presently or very shortly. And, if it be so, what order is resolved on amongst you, either for the attending or meeting of his Majesty for, by reason of mine infirmity, I cannot come among you so often as I wish, and by reason my house is not so near that at every occasion I can be present, as were fit, either I do not hear at all from you or, at least, with the latest, as this other day it happened to me, receiving a letter at nine of the clock not to fail at eight of the same morning to be at Whitehall, which, being impossible, yet I hasted so much as I came to follow you into Ludgate, though through press of people and horses I could not reach your company as I desired, but followed as I might.
I cannot but find a great grief in myself to remember the mistress which we have lost, under whom both you and myself from our greenest years have been in a manner brought up and, although it hath pleased God after an earthly kingdom to take her up into a more permanent and heavenly state wherein I do not doubt but she is crowned with glory, and to give us a prince wise, learned and enriched with all virtues, yet the long time which we spent in her service we cannot look for so much left of our days as to bestow upon another, neither the long acquaintance and kind familiarities wherewith she did use us we are not ever to expect from another prince, as denied by the infirmity of age and common course of reason.

In this common shipwreck, mine is above all the rest who, least regarded though often comforted of all her followers, she hath left to try my fortune among the alterations of time and chance, either without sail whereby to take the advantage of any prosperous gale or with anchor to ride till the storm be overpassed.

There is nothing therefore left to my comfort but the excellent virtues and deep wisdom wherewith God hath endued our new master and sovereign Lord, who doth not come amongst us as a stranger but as a natural prince, succeeding by right of blood and inheritance, not as a conqueror but as the true shepherd of Christ's flock to cherish and comfort them.
Wherefore I most earnestly desire you of this favour, as I have written before, that I may be informed from you concerning these points and thus, recommending myself unto you, I take my leave.
Your assured friend and unfortunate brother-in-law,
E. Oxenford

**To the right honourable my very good brother-in-law Sir Robert Cecil, Principal Secretary.*
Cecil Papers 99/150: Oxford to Cecil, 25, 27 April 1603

http://www.oxford-shakespeare.com/oxfordsletters1-44.html – Nina Green

..

Apart from an ailing Vere himself, just before he made his 'exit', many scholars also believe that the Prospero character was, as usual, a composite – partly based on Dr John Dee (1527 – 1609), and we know that they knew each other.

"On his return from Italy, de Vere boasted to friends that he would have been made the Duke of Milan for his valiance on the battlefield were it not for one of Queen Elizabeth's agents. One of de Vere's colleagues in 1575 was a nobleman – Prospero Fattinanti", the new duke in Genoa during its struggles with Milan.
http://generallyeclectic.ca/shakespeareplays-the_tempest.html

See also Mark Anderson p92, researched from Prospero Fattinanti: Claudio Costantini *La Repubblica di Genova,* Noemi Magri translation.

And on Anderson's website:
Shake-speareAtlas.kmz – An Atlas of Edward de Vere's Life
(File Format: KML Document – Google Maps)

"One of the top Genoese officers was a man about to be created Duke of Genoa, named *Prospero Fattinanti*. The Tempest's protagonist is an exiled Duke of Milan …"
shakespearebyanothername.com/Shake-speareAtlas.kmz

(There is no record of Shaksper travelling outside of England.)

Even orthodox scholars (like Gary Schmidgall) agree a major source for *The Tempest* was *Primaleon of Greece* – these 3 books were a collaboration with Vere's secretary Anthony Munday (not to mention their hand in giving the Robin Hood story a revamp). Munday dedicated 2 of the books to Oxford, and one to his son Henry de Vere.
We will also come to Munday's later relationship with 'The Daughter' – Susan de Vere.

..

Vere's Merchant of Venice Letter to Lok, Hogan

Edward de Vere, Earl of Oxford Letter to Commissioners
for voyage to ***Meta Incognita,***
21 May 1578:

To my very loving friends Mr [Michael] Lok, Mr [Edmund] Hogan, & others the Commissioners for the voyage to Meta incognita ['Boundary Unknown' – re Northwest Passage].
After my very hearty commendations, understanding of the wise proceeding & orderly dealing for the continuing of the voyage for the discovery of Cathay by the north-west which this bearer, my friend Mr Frobisher, hath already very honourably attempted, and is now eftsoons to be employed for the better achieving thereof, and the rather induced as well for the great liking her Majesty hath to have the same passage discovered as also for the special good favour I bear to Mr Frobisher, to offer unto you to be an adventurer therein for the sum of one thousand pounds or more, if you like to admit thereof, which sum or sums, upon your certificate of

admittance, I will enter into bond shall be paid for that use unto you upon Michaelmas Day next coming.
Requesting your answers therein, I bid you heartily farewell from the court, the 21 of May, 1578.
Your loving friend,
Edward Oxenford

The National Archives SP 12/149/42(15) f.108v 1
http://www.oxford-shakespeare.com/ - Nina Green

Like many of the mercers of the time Edmund Hogan lived in Hackney, as Vere would later, and had relatives in Norfolk like him as well.
Vere invested heavily in Martin Frobisher's voyages to the Canadian Arctic, known at the time as *Meta Incognita*.
In the above letter Vere is offering to invest £1000 in Frobisher's third voyage, to be secured by a bond due on 29 September 1578.
A useful source of information on the three Frobisher voyages is *Inuit and Englishmen; The Nunavut Voyages of Martin Frobisher* at
http://www.civilization.ca/cmc/exhibitions/hist/frobisher/frint01e.shtml
Also see *Voyages Of Martin Frobisher, In Search Of A Passage To Cathay* by George Best 1578 available at the *Internet Archive*
http://www.archive.org/stream/cihm_03952/cihm_03952_djvu.txt



Trade, plunder, and settlement: maritime enterprise and the genesis of the ...
Northwest with Frobisher and Davis 169
Kenneth R. Andrews

final list of stockholders for the first voyage numbered eighteen: eight eminent courtiers (Burghley, Walsingham, Leicester, Warwick, Sussex, Philip Sidney, Thomas Randolph and Edmund Hogan), six leading Muscovy men, and five others. But the total stock amounted to only £875, which fell far short of the gross outlay of £1613 19s. 3d. and Lok paid the difference out of his own pocket. He even paid Frobisher's debts 'to clere him out of England one the voyage'.

...the final list of stockholders for the voyage numbered eight eminent courtiers (Burghley, Walsingham, Leicester, Warwick, Sussex, Philip Sidney, Thomas Randolph and Edmund Hogan)...

p. 169 Trade, Plunder and Settlement: Maritime Enterprise and the Genesis of the British Empire, 1480-1630, Kenneth R. Andrews. 1999
http://www.amazon.com/Trade-Plunder…

..

Lok was openly slandered by Capt. Frobisher:
"thus to be, a false accountant to the Company,
a cozener of my Lord of Oxford*,
no venturer at all in the voyages,
a bankrupt knave."

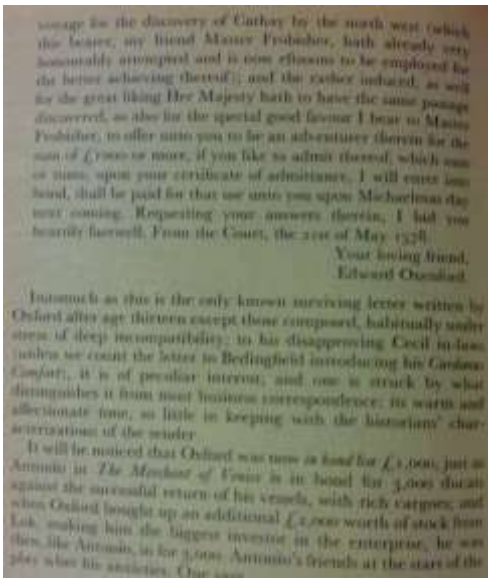
'East Indies: November 1578', Calendar of State Papers Colonial, East Indies, China and Japan, Volume 2: 1513-1616 (1864), pp. 43-44.
British History Online http://www.british-history.ac.uk

*This line is invariably left out by Stratfordian Historians; a *cozener* is a conartist – Lok conned Edward de Vere into taking his £2000 share thus bringing up Vere's total exposure to £3000. cf. *Merchant of Venice' Shylok* 3000 ducats.

Charlton Ogburn considered this 1578 letter to be one of two (the other being his letter in French at just age 13) most significant surviving Vere letters and noted:

"It will be noticed that Oxford was now in bond for £1,000 just as Antonio in *The Mechant of Venice* is in bond for 3,000 ducats against the successful return of his vessels, with rich cargoes, and when Oxford bought up an additional

£2,000 worth of stock from Lok, making him the biggest investor in the enterprise, he was then, like Antonio, in for 3,000."



Immortality Obsession

Vere was into 'immortality' (e.g. Sonnet 81) – positive his works would survive – all the time and effort involved in writing 154 complex Sonnets (14 lines, 5 pairs of alternated vowels each line with concluding couplet – his uncle Henry Howard, Earl of Surrey father of the English Sonnet) … wouldn't Vere make sure they survive to get published by:
a) specifying their safeguard in his Will, which gets deliberately suppressed (Southampton arrested, briefly, the night of his death, 24 June 1604)
b) having faith in his offspring, especially Susan and/or
c) Mary Sidney's editing and her Herbert boys (Lord Chamberlain controller of Theatre and publications)
d) faking his own death [*a la "Amadis de Gaule" in 3. The Daughter section*] because of constant hassles with creditors – "lame, poor and despised".

Sonnet 81

Or I shall live your epitaph to make,
Or you survive when I in earth am rotten;
From hence your memory death cannot take,
Although in me each part will be forgotten.

Your name from hence immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entombed in men's eyes shall lie.

Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read,
And tongues to be your being shall rehearse
When all the breathers of this world are dead;

You still shall live—such virtue hath my pen—
Where breath most breathes, even in the mouths of men.

..

'Shake-Scene' = 'Theatre-Scene'

In the 1592 *Groatsworth of Wit* by Vere/Robert Greene Stratos take the obscure allusions to the upstart crow, shake-scene, and "O tiger's heart wrapped in a woman's hide", Henry VI Part III: 1.4.137 – as the first printed reference to idea of William Shakespeare as the great playwright. Many like Daryl Pinksen have shown the "upstart crow" (a rant which Greene had included in earlier works) more likely refers to Edward Alleyn, who was the actor speaking

the lines in the play at the time, and married to Philip Henslowe's (the famous impresario) daughter.

Pseudonyms were, and are common

Back in Elizabethan times nobleman, and women, had to be very careful about publishing under their real names, most used at least one, sometimes several pseudonyms. It has been a common practice throughout the history of writing and publishing.
The reasons vary, in Elizabethan times being a playwright was not the high social status it is today; if you said something that offended the monarchy you could be at best ostracized, at worse, lose your head.
They would use a made up pen-name or the name of one or more of their 'assistants' or 'collaborators', especially when sending some one off to the *Stationer's Register*. Copyright law was almost non-existent for the author, control of the Play and most of the money went to the *Impresarios* like Philip Henslowe, so using some else's name was not a problem. All works had to be registered, especially as they might need to be censored. Plays were controlled by the *Master of Revels* and the *Lord Chamberlain*. And that essentially meant the Herberts. At the time of the First Folio it was the sons, William and Philip (Susan de Vere's husband) with their mother, Mary Sidney, overseeing everything.

Elizabethan commentators did make explicit hints that Edward de Vere was a lot more than a nobleman and did use a pseudonym.

> "The best for comedy amongst us be Edward Earl of Oxford."
>
> – Francis Meres, in *Palladis Tamia* 1598

Henry Peacham's put out "*The Compleat Gentleman*", 1622 with its exhaustive list of Elizabethan poets. At top of list "Edward Earle of Oxford", but no mention of *Shakespeare* as if to do so would be a redundancy. In the words of Louis P. Bénézet, "Could the inhabitants of Lilliput ignore Gulliver?"

> In the time of our late Queene Elizabeth, which was truly a golden Age (for such a world of refined wits, and excellent spirits it produced, whose like are hardly to be hoped for, in any succeeding Age) above others, who honoured Poesie with their pennes and practise (to omit her Maiestie, who had a singular gift herein) were **Edward Earle of Oxford**, the Lord Buckhurst, Henry Lord Paget; our Phoenix, the noble Sir Philip Sidney, M. Edward Dyer, M. Edmund Spencer, M. Samuel Daniel, with sundry others; whom (together with those admirable wits, yet liuing, and so well knowne) not out of Ennuie but to auoid tediousnesse, I overpasse. Thus much of Poetrie.

Even King James I' reference to *lame poor and despised* Edward de Vere as "Great Oxford" could be referring to nothing else than his Shakespeare work, especially the propaganda value of his Histories.

Where are Vere's Plays?

The key point here is that with all these allusions to how good Vere's Plays were, where are they, what happened to them, why weren't they entered in the 'Stationer's Register' under his name? The answer ...they are the Shakespeare Plays.

What's in a name?
(*Romeo & Juliet* II.ii)

» *Oliver Cromwell* = Oliver Williams
» *Mark Twain* = Samuel Clemens
» *Lewis Carroll* = Charles Dodgson
» *Voltaire* = François-Marie Arouet
» *George Eliot* = Mary Evans
» *Ellis Bell* = Emily Bronte
» *Joseph Conrad* = Józef Korzeniowski
» *George Orwell* = Eric Blair
» *Ayn Rand* = Alisa Rosenbaum
» *Harold Robbins* = Harold Rubin
» *Tom Stoppard* = Tomas Straussler (one of the scriptwriters of 'Shakespeare in Love' – subject to plagiarism allegations, after lacklustre audience testing Harvey Weinstein had to reshoot several key scenes.)

» *Lee Child* = Jim Grant
» *Woody Allen* = Allen Konigsberg
» *Tennessee Williams* = Thomas Lanier
» *Claire Avery* = sisters Mari Hilburn and Michelle Poché

These are some of Edward de Vere's pen-names, *Silexedra* 'collaborators' & 'frontmen':

» *Arthur Brooke* (*Romeus & Juliet* 1562)
» *Thomas Watson* (Hekatompathia Sonnets 1584)
» *John Lyly* (*Euphues* 1580s)
» *Anthony Munday* (*Robin Hood* – dispossessed Earl; *Amadis de Gaule* 1590s)
» *Robert Greene* (of Edward Alleyn Shake-scene means Theatre-scene)
» *Thomas Kyd* (*The Spanish Tragedy* early version of *Hamlet* 1580s)
» *William Shake-speare*

Charles Dodgson aka Lewis Carroll and Oxford

Just about everything we are fed as children has a lot more to it.

There's a lot more to the classic children's story, Lewis Carroll's *Alice in Wonderland.*

People have trouble grasping that Edward de Vere, the Earl of Oxford, had to use another name. It was unthinkable for *Charles Dodgson* to use his real name given his social standing, and also it would be an invitation to guess who the characters of his story are based on – that it was very much about Oxford (the place, but a fitting coincidence of the name).

Like our Oxford, Dodgson was also a *Rosicrucian* (rose + cross) – the love of looking for the answers in the physical universe and then hiding the interpretations in your work (*Rosencrantz* in Hamlet).

And would Dodgson's work have made it possible for a lot of people to make lots of money out of it in modern times if the general public knew more about what made him tick, including his nude child photography?

David Day has identified a whopping 7 layers to Dodgson's work, which he relates to modern video games, to boot.

..

CHAPTER 2: THE MASK

More smoke. The second variable of our H+M+D=S *Shakespeare Identity Formula* telling us we have a *frontman* on our hands is the *First Folio Mask* by Martin Droeshout.

Check out the trailer for *Act II: The Mask* – *starring Leonardo diConure* at our Youtube Channel:
< http://www.youtube.com/watch?v=LOCtoNDMpB0 >



As it was to many great cultures before, including the Greeks, the mask was quite symbolic to Elizabethans, especially when private Plays were put on. Susan de Vere appeared in more of Ben Jonson's "Masques" than any other woman.

Stratos try to play it down, implying that the First Folio producer (viz. Susan de Vere) supposedly used an inept craftsman, but just take a look at Droeshout's other works:



And what about the design for the Collected Works of Ben Jonson published in 1616:



..

MASQUES. The *masque* was a magnificent and costly entertainment, enjoyed only by the court and a few noble households. It was a play which included music, singing and formal dancing. It took place against beautiful scenery built and painted by famous architects and artists. The parts in the masque were played by the lords and ladies themselves. In the opposite picture, the masquers are proceeding up the stairs to entertain their friends in the banqueting hall. After the defeat of the Spanish Armada in 1588, masques performed on water became very popular. The ~~opposite~~ picture below shows a masque given in honour of Queen Elizabeth in 1591. You can see her on her throne on the left.





Masques

..

CHAPTER 3: SUSAN DE VERE – SHAKESPEARE'S DAUGHTER

"The Most Slighted Woman In History"

As part of our '*Shake a Spear at Ignorance*' work at the *Impostor* industry below is the pure (unbutchered) version of our (User:Australiansofarabia) Wikipedia Susan de Vere, Countess of Montgomery page, originally created on Wikipedia 28 May 2010. There is strong evidence to support the claim that Susan (with help from her step-mother, Elizabeth Trentham) made possible the complete *Shake-speare c*anon that we enjoy today, and though Wikipedia has been going for some 10 years, they did not have their own Wikipedia pages, so Tara and Peter Hogan had a go susandevere.wordpress.com and youtube.com/user/susandevere1587

In this Chapter:

- Trailer
- Introduction
- Family, Marriage & Children
- Susan de Vere – Herbert Family Portrait
- Direct Descendants of Vere/William Shakespeare
- Wilton Estate Shakespeare 'SHADOW' Statue
- First Folio Producer
- The Smoking Gun
- "No, no Mr Jaggard, this is not the picture I want"
- 'Grand Possessor'
- Vere and Cervantes Collaboration on Amadis-inspired Don Quixote
- Susan de Vere's Message in a Bottle to Posterity
- Footnotes & References

Check out the trailer for *Act III: Susan de Vere – Shakespeare's Daughter* at our Youtube Channel:
< http://www.youtube.com/watch?v=GSujGcn6zu0 >



Susan de Vere, Countess of Montgomery was the Producer and 'GRAND POSSESSOR' of the *First Folio* (1623) the collected works of 'William Shake-speare', the pen-name of her father Elizabethan courtier, poet, and playwright Edward de Vere, 17th Earl of Oxford.

Considering that there is more shelf space in any book store or library and more movies on Shakespeare than any other subject, that makes Susan de Vere the most important person in history. Yet she has been totally rubbed out of the picture by the elitist snobs of the Stratford Sham Industry. Until we came along there was no book, no Wikipedia page, no documentary, no movie, about this very resourceful women, who despite the social constraints of the time, shrewdly figured out a way to send us the ultimate 'message in a bottle'.

Still unpublished before Susan de Vere's *First Folio* and otherwise lost to posterity, were:

» *Macbeth*
» *Hamlet* (3rd version)
» *The Comedy of Errors*
» *The Taming of the Shrew*
» *The Two Gentlemen of Verona*
» *As You Like It*
» *Twelfth Night*
» *All's Well That Ends Well*
» *Measure for Measure*
» *Henry VI, Part I*

» *King John*
» *Henry VIII*
» *Julius Caesar*
» *Anthony and Cleopatra*
» *Timon of Athens*
» *The Winter's Tale*
» *The Two Noble Kinsmen*
» *Cymbeline*
» *Coriolanus*, and last but not least
» *The Tempest*

..

Family and Early Years

Lady Susan was born on 26th May 1587 the youngest daughter of Edward de Vere, 17th Earl of Oxford and Anne Cecil, the daughter of statesman William Cecil, Lord Burghley, Queen Elizabeth's powerful chief advisor.

Susan had two older sisters, Lady Elizabeth and Lady Bridget. She also had an illegitimate half-brother, Edward. Following the death of Anne Cecil on 5 June 1588, a year after her birth, Susan and her sisters remained in the household of their maternal grandfather, Burghley where they received an excellent education. In 1591, Elizabeth's father married Elizabeth Trentham who gave birth to a son Henry in 1593, who would later succeed as 18th Earl of Oxford.[1] (Thus the exact same family structure as *King Leir* 1594 and the later version, *King Lear*, without the happy ending).

Marriage & Children

Shortly after the *purported* death of her father, Susan at just 17 was matched with Philip Herbert (just 20 himself; 1584-1650) to safeguard her father's works through the guiding hand of Philip's literary mother Mary Sidney Herbert (she had done likewise for her brother Philip Sidney's contribution to the Evolution of the English Sonnet after his premature death in 1586).
Philip was then made 1st Earl of Montgomery because of his marriage into the Vere/Shakespeare family. (Philip was later made 4th Earl of Pembroke, a year after Susan's death.) Philip Herbert and his older brother William Herbert, 3rd Earl of Pembroke were the "INCOMPARABLE PAIRE OF BRETHREN" to whom the First Folio was 'officially' dedicated.
The wedding was set for 27 December 1604 to line up with royal Twelfth Night revels which would include Susan performing in 'The Masque of Blackness' composed by her close friend Ben Jonson for the court of the new King James (Queen Elizabeth died in 1603).

Children
Surviving into adulthood:
» Lady Anna Sophia Herbert, married Robert Dormer, 1st Earl of Carnarvon and had issue.
» Sir Charles Herbert (c. 1619–1635) to settle feud with Buckingham (see *Spanish Match* below) married his daughter Mary Villiers, had no issue.
» Philip Herbert, 5th Earl of Pembroke (c. 1621–1669).
» Hon. James Herbert (c. 1623–1677) of Kingsey, Buckinghamshire.[2]

Death
Susan "dyed of the smallpox on the Court att Whitehall" on 29 January 1629 (aged 41) and was buried in Westminster Abbey, London.

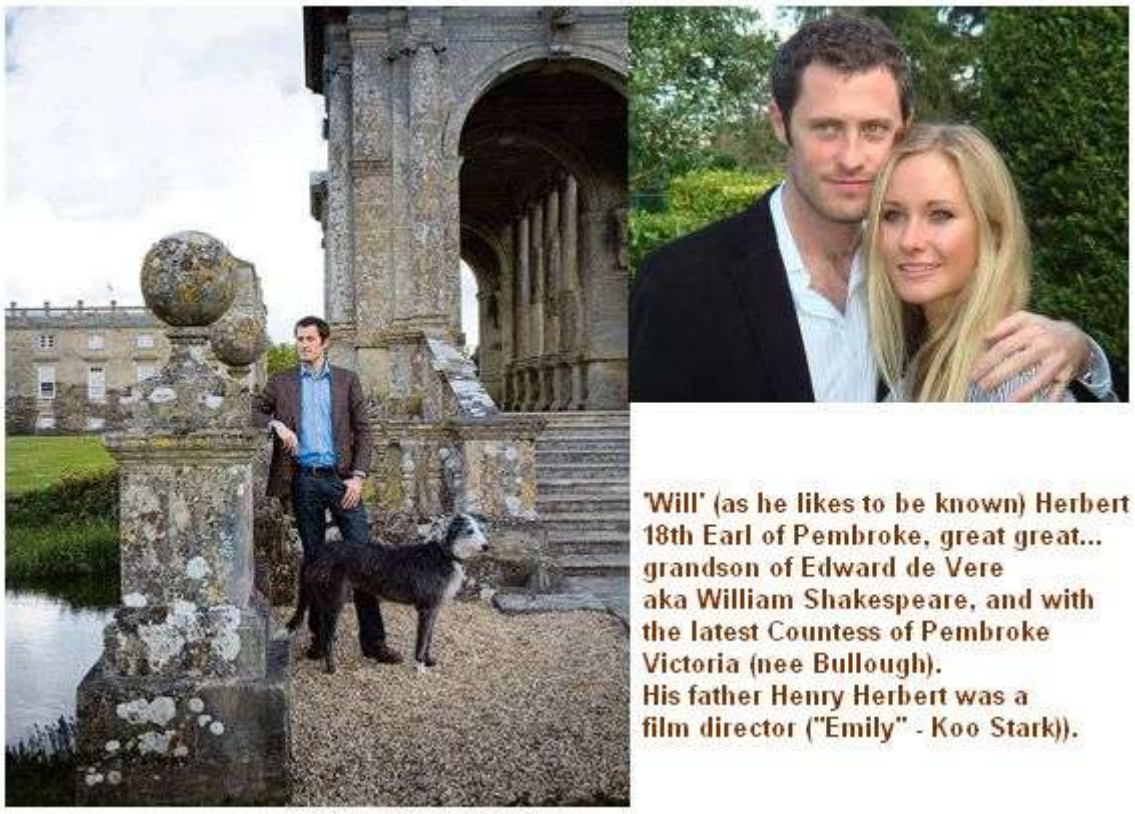
Susan de Vere – Herbert Family Portrait



Susan had 10 children (7 boys and 3 girls) to Philip, 3 died in infancy (shown in the clouds); far right, Anna Sophia (in blue, and husband, Robert Dormer); Charles (15 years old, left, red) has been matched with Mary Villiers (13, foreground, silver – brings a £25,000 dowry to the marriage 'contract', but he dies shortly after this portrait); the younger brother Philip (also reddish hair, in gold); and far left, the 3 youngest boys.[3]

Direct Descendants of Vere/William Shakespeare

From Susan de Vere via her son Philip Herbert, 5th Earl of Pembroke, we have direct descendants of Edward de Vere all the way down to the present day to William Herbert, 18th Earl of Pembroke (b. 18 May 1978).
http://worldroots.com/brigitte/royal/plantagenet/williamherbertdesc1506.htm



One wonders if *Will*, as he calls himself, comprehends that he is the Great great great great… grandson of William Shakespeare. In a way he has more of an obligation than anyone to respect the true deeds of this particular ancestor.

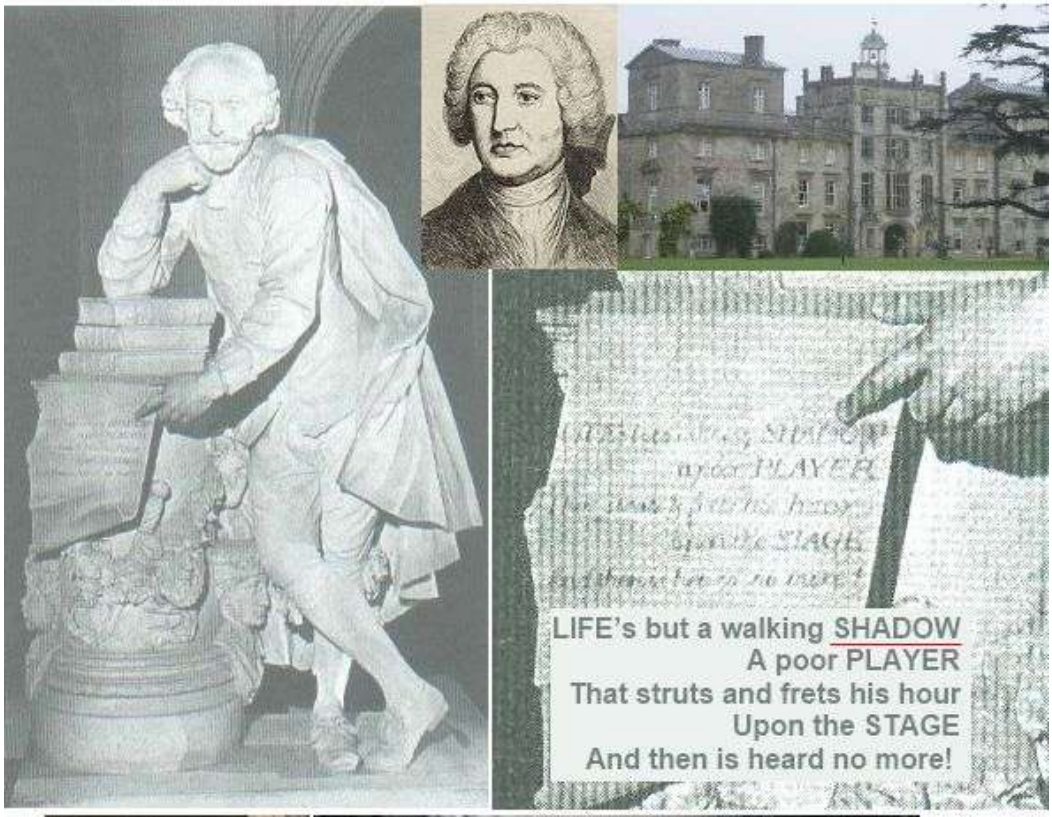
Perhaps somewhere in one of the old dusty storage rooms of his large Wilton (*already a tourist attraction, even more so after our eBook – see* **Wilton House Tours**) mansion is his great, great, great… grandfather's little portable desk with his *Shake-speare* manuscripts inside (mentioned in one of Edward de Vere's letters to Burghley). Unfortunately though, in 1647 there was a major fire which destroyed most of the house, having to be rebuilt by Inigo Jones (who also designed some of Ben Jonson's elaborate masques).

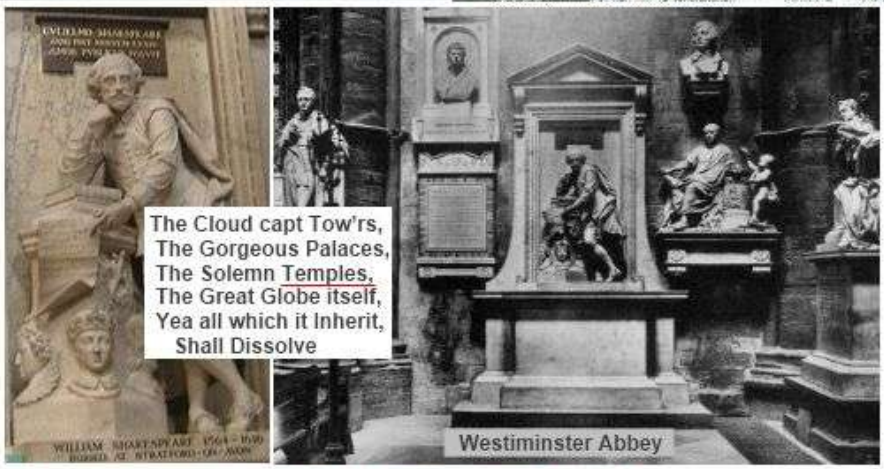
Remember too, that King's Place Hackney where Edward de Vere spent his last years (*in England*) was also owned by William Herbert, 1st Earl of Pembroke – see Elizabeth Trentham.

> [Captain James Cook's famous ship, the 'HMS Endeavour', was originally 'MS Earl of Pembroke', built in 1765 and named after the 10th Earl of Pembroke (Henry Herbert 1734-1794).]

Wilton Estate Shakespeare 'SHADOW' Statue

Henry Herbert's Shakespeare "SHADOW" Statue at the Wilton Pembroke ancestral estate





In 1743 Henry Herbert, 9th Earl of Pembroke (1693-1750) responded to the Westiminster Abbey Shakespeare statue, with the Stratford guy added at the bottom, with one for his ancestral Wilton estate – he would have been well aware that his great great... grandmother Susan de Vere was the 'grand possessor' and First Folio producer of her father's works He used the same sculptor, Peter Sheemakers, and made his intention clear with a poignant variation in what text was to go on the scroll and the particular word the finger would point to.



The Susan de Vere - Philip Herbert family portrait in the Cube Room of Wilton House

At the entrance to the ancestral Pembroke estate at Wilton is an 'almost' exact replica of the memorial of the Westminster Abbey one in Poet's Corner. It was commissioned by Henry Herbert, 9th Earl of Pembroke (one of the 'architect earls') in 1743 in direct response to the one that went up in Westminster Abbey. Both were sculpted by Peter Sheemakers. This is around the time when the Stratford Sham Industry started to take off, especially with the popularity of the new Shakespeare acting sensation, David Garrick.

The subtle difference is the text on the scroll, in Westminster Abbey Shakespeare is pointing to the word "Temples" and the rather innocuous inscription on the scroll reads:

> The Cloud capt Tow'rs,
> The Gorgeous Palaces,
> The Solemn *Temples*,
> The Great Globe itself,
> Yea all which it Inherit,
> Shall Dissolve.

In stark contrast, at Wilton, you can see Henry Herbert wanted something that blatantly indicated there was a "**SHADOW**" – taken from *Mac-beth* [son of Elizabeth] the scroll reads:

> LIFE's but a walking **SHADOW**
> A poor PLAYER
> That struts and frets his hour
> Upon the STAGE
> And then is heard no more!

..

First Folio Producer

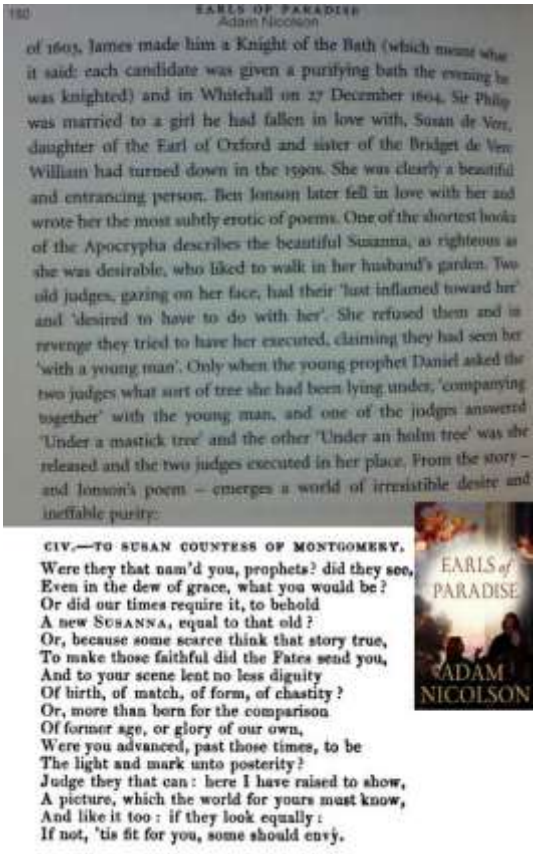
Susan de Vere was clearly the 'GRAND POSSESSOR' and Producer of the First Folio.
In those days of male dominated society official credit for such a major publication went to her husband. However, as the late Josephine A Roberts notes, Philip Herbert's biographer, the Earl of Clarendon, claimed scornfully that he "pretended to no other qualifications than to understand horses and dogs very well"; and John Aubrey in *Brief Lives* noted of Philip that he "did not delight in Books of Poetry: but exceedingly loved Painting and Building".

Ben Jonson fell in love with Susan

Susan also had a close relationship with Ben Jonson, one of its editors. She appeared in more of Jonson's *Masques* than anyone else.[4,5] As noted, 'Masque of Blackness' was written for her Twelfth Night wedding to Phillip Herbert.

And that wedding was set not long after the mother-in-law Mary Sidney Herbert reputedly enticed the knew King James to visit Wilton with the note "the man Shakespeare is here". Edward de Vere and Mary had been trying to ensure perpetual literary guardianship with marriages between their children since the 1590s when another daughter Bridget de Vere was affianced to her older son William Herbert (which is even confirmed by Strato Dover Wilson re Vere's 8 September 1597 letter).

"Susan de Vere was clearly a beautiful and entrancing person. Ben Jonson fell in love with her and wrote her the most subtly erotic poems…" p.180, *Earls of Paradise*, Adam Nicholson, 2008.
http://www.amazon.co.uk/Earls-Paradise-Adam-Nicolson/dp/000724052X



Apt lines from Ben Jonson's poem to Susan de Vere:

Were they that nam'd you, prophets? did they see,
Even in the dew of grace, what you would be?
...
Or, because some scarce think that story true,
To make those faithful did the Fates send you,
...
Were you advanced, past those times, to be
The light and mark unto posterity?
...

(See also Epigrams and The Forest – Ben Jonson, edited by Richard Dutton, p 68)

"A three volume book of Plato (published, 1578) in the Chetham Library, Manchester was once owned by Ben Jonson. But Ben Jonson's title page inscription in each volume states that the books were given to him by Henry de Vere, 18th Earl of Oxford"[6].

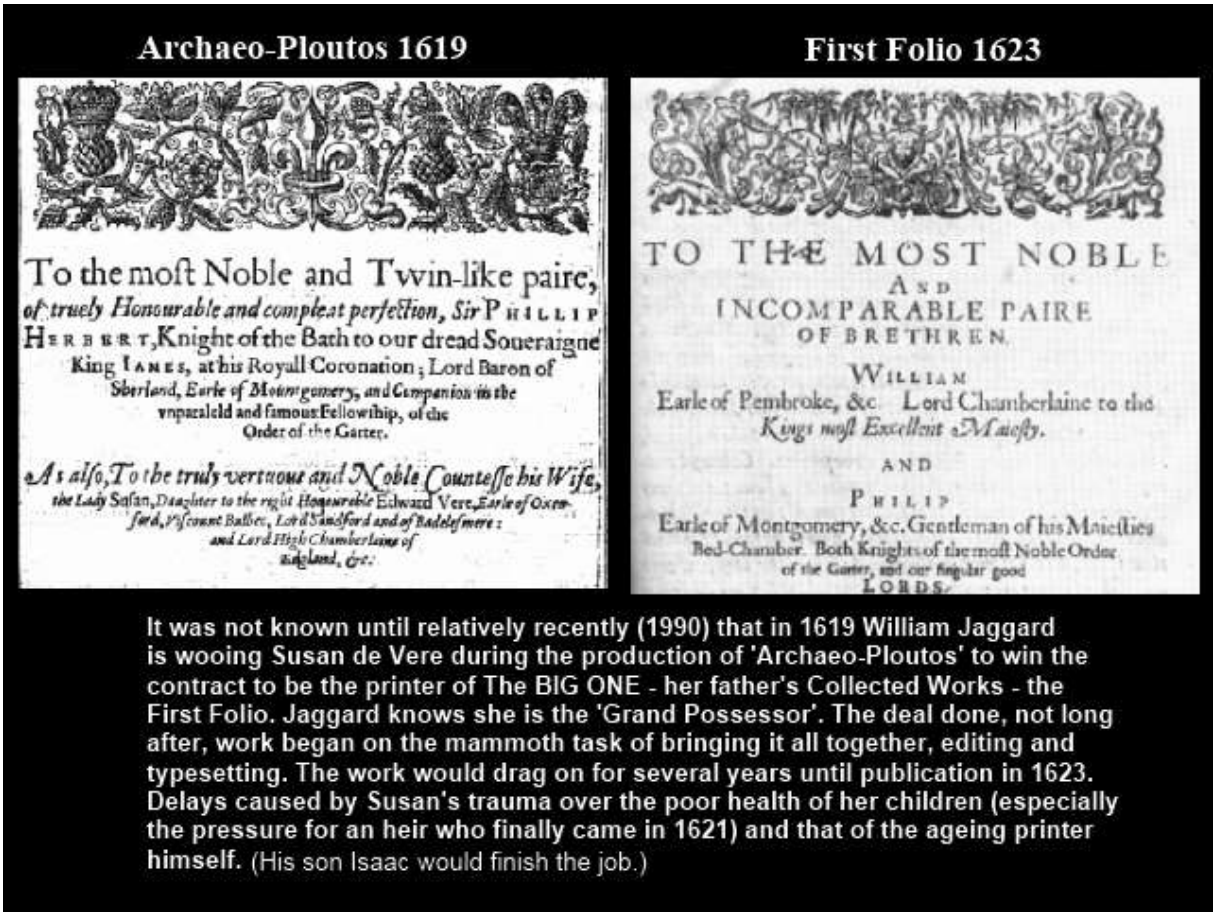
Henry was Susan's half brother (his mother being Elizabeth Trentham), he had been imprisoned in the Tower for his opposition to the *Spanish Match* (Prince Charles marriage into Catholic Spain) in 1621 along with Southampton (the *Fair Youth* of the Sonnets being cajoled into marriage with Elizabeth de Vere). But Henry's stay was prolonged due to his refusal to marry into the family of parvenu Buckingham (who had more than the ear of King James).

Susan would use the publication of the collected works of her father, '*Shake-speare*', not only to ensure his legacy but also to help her brother. The First Folio was finally published by the Jaggard firm in November 1623, with the first recorded purchase being December 5. Straight after on December 30, Henry was released from the Tower.[7] Susan seems to have used the positive vibe that would be created by the publication of the Shake-speare canon, with it's emphasis on the good ol' days, especially the defeat of the Spanish Amarda, thus reinforcing the aboutface by Charles and Buckingham to a militant stance with Spain (effectively the end of the reign of James I). Then Henry back in favour was matched with Cecil's great granddaughter, Diana Cecil. The hurried marriage taking place just two days later on 1 January 1624 (all prompting Francis Bacon in his fall from disgrace to besought Henry's favour in an obsequious letter).

Previously in 1619 when he was hoping to win the contract to print what became the First Folio, William Jaggard began wooing Susan and her husband with the *dedication* to *Arxaio-Ploutos* (the Ancient Treasury publication employs many of the same typographical devices which appeared four years later in the Shakespeare Folio):

> "To the most Noble and Twin-like paire, of truly Honorable and compleat perfection: Sir Philip Herbert… Earle of Montgomery…
> As also, To the truly vertuous and noble countess his wife, the lady Susan, daughter to the Right Honourable Edward Vere, Earle of Oxenford…"[8]

Roger Stritmatter notes in '*Susan Vere, William Jaggard and the 1623 Shakespeare Folio*' that this fact was only unearthed relatively recently in 1990 (much to the chagrin of Stratos) before that "this concrete 1619 link between Susan Vere and the Jaggard firm was not known to students of the authorship question".
http://www.shakespeare-oxford.com/?p=62 [9]



The Curious Coincidence

According to Stratos W. W. Greg and Charlton Hinman, at Jaggard's printing-press, by a curious coincidence, sometime before 21 October, 1621, work on the First Folio was unaccountably suspended, and it was not resumed for a period estimated at twelve or thirteen months i.e. Oct/Nov 1622.
This 'downtime' period would coincide perfectly with the pregnancy and birth of Philip Herbert (later 5th Earl of Pembroke). Susan has a particularly traumatic time with her infant children, exacerbated by the pressure for a male heir.

Charlton Hinman also notes, that the First Folio "would call for a considerable outlay of capital, would take a long time to produce and would hardly, when finished, be in great popular demand. It would be too expensive ...quick returns could not be expected on a large folio priced at one pound a copy." So the First Folio was subsidized by Susan de Vere i.e. not produced for profit but rather her personal motive, her father's legacy and playing her part in ensuring Vere/Shakespeare's obsession with immortality.

Ben Jonson's Preface to the First Folio

…Looke how the fathers face
Lives in his issue, even so, the race
Of Shakespeares minde, and manners brightly shines
In his well toned, and true-filed lines :
In each of which, he seemes to shake a Lance,
As brandish't at the eyes of Ignorance.
Sweet swan of Avon!

"Father's [/Edward de Vere's] face Lives in his issue [daughter, Susan de Vere – cf. Sonnet 37]". And the lines about the Greek goddess Pallas Athena – mainly thought of at the time as the patron of theatre, being the goddess of wisdom and civilization, the opposite of ignorance, thus 'shake a spear at ignorance' >>> Shake-speare – come just before the reference to the River Avon which also runs through Susan's home in Wiltshire (it would be more likely Jonson is sucking up to Susan, rather than the matriarch, Mary Sidney, who had died sometime earlier in 1621).

The Smoking Gun



THE HYPHEN THE MASK THE DAUGHTER IS THE SMOKING GUN

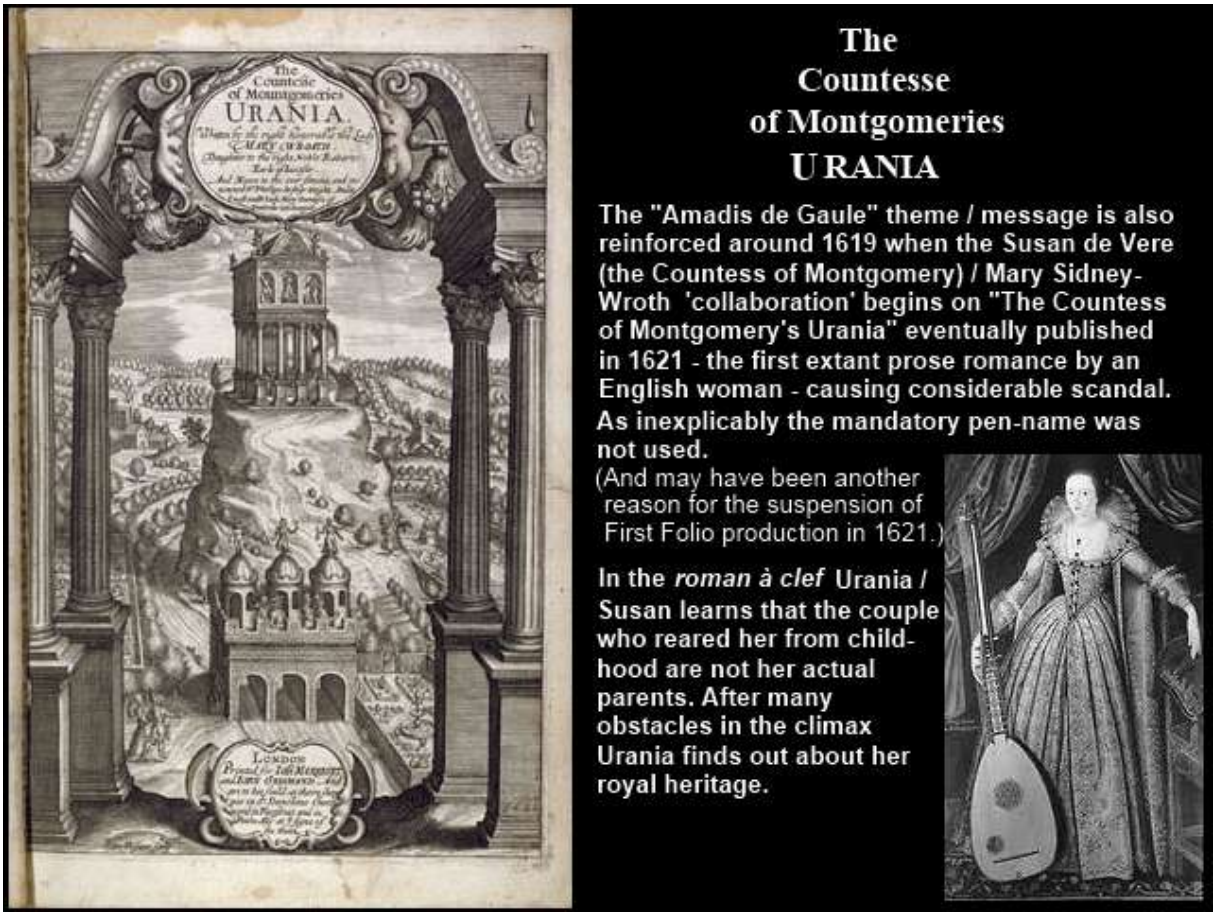
You can see how the beautiful Shakespeare Identity Formula whiffs its way to the 'smoking gun' – first we have the 'smoke' coming from the *Hyphen* …mmm "didn't know about any hyphen", then, more 'smoke' coming from behind the *Mask* on the front of the First Folio, …"didn't know about *any mask either, someone is trying to tell us something*", and who just happens to be behind the production of the First Folio …The 'smoking gun' is the *Daughter*. "*Well, I certainly didn't know Vere's daughter keeps popping up from the Sonnets to the First Folio*".

"**No, no Mr Jaggard, this is not the picture I want**"



In Popular Culture

King Lear, as with most of Edward de Vere's plays, was clearly a rework – likely at King's Place, Hackney, during the Elizabeth Trentham *Prospero/Tempest* like 12 year exile from 1592 to Vere's exit in 1604 – of Vere's earlier *The True Chronicle History of King Leir*, registered in 1594; *Lear/Leir* had 3 daughters so did Vere (the rhyming 4 letter surnames); and both signed over their major estates to their daughters (Vere under pressure from Burghley, their grandfather); and there are clear parallels between Susan de Vere and *Cordelia* – Mark Anderson, p354 – the telltale 'nothing' lines re the de Vere family motto (*Vero Nihil Verius* = nothing truer than truth) in King *Leir* (c. 1594) / King Lear *Redux* and John Davies' masque in Francis Davison's *Poetical Rhapsody* 1608; Warren Hope's Lear's *Cordelia, Oxford's Susan & Manningham's Diary*; and Nathaniel Baxter's (was in Italy with Vere, also friend of Philip Sidney) poem *Ourania* about her father to Susan: "*Vera Nihil Verius Susanna Nihil Castius*" (Nothing truer than truth, nothing chaster than Susan).



'GRAND POSSESSOR'

Susan de Vere and Mary Sidney-Wroth's 'collaboration' on *Urania* was heavily influenced by the saga of the translation and publication of *Amadis de Gaule* by Anthony Munday (remembering he was the cousin of Mr. W.H. – William Hall of the Hackney based Shake-speare Sonnets).

Munday was either working for, or as another frontman for his longtime boss Edward de Vere, 17th Earl of Oxford. There are no more plays and novels, like the *Robin Hood* contribution, published under Anthony Munday's name after 1604, the year of Edward de Vere's exit. After that Munday suddenly declines to only ceremonial pageant poetry, and seems to have returned to his father's drapery trade. Having started out as an actor before becoming Edward de Vere's 'assistant' (aka *Lazarus* + *Piot* = lame nobleman to be raised from the dead + magpie frontman) one doubts Munday ever learnt adequate French to be attributed solely with the translation of *Amadis* (along with similar themed *Palmerin / Primaleon* stories, also sources for *The Tempest*). To make it all too obvious, "*The Downfall and The Death of Robert Earl of Huntington*" 1598, was the first to introduce the idea of Robin Hood as a dispossessed Earl, rather than a yeoman; and in the 1601 quarto version 'Lord Salisbury' becomes 'Aubrey de Vere, [2nd] Earl of Oxford', and switches back and forth

between the two identities. [There is also 'Earl of Oxford' anachronistic 'nepotism' on the part of the author in Henry VI Part 3 ("Valiant Oxford", V.i.1 – John de Vere, 13th Earl of Oxford.]

The Amadis translations go back to the 1590s, publication was in 1619. Coupled with *Arxaio-Ploutos* mentioned above these were deliberate anachronistic (the craze for chivalric romances had long passed) primers leading into the publication of the First Folio which was intended to follow straight after, but was unexpectedly delayed.

Now for us, the fascinating plot - Amadis de Gaule is about the star-crossed love of King Perión of Gaul and Elisena of England, resulting in the secret birth of Amadis. The abandoned royal baby set adrift on the seas is rescued and raised by the knight Gandales in Scotland. Susan pointedly orders that this pivotal motif features on the title page.



Unusual Amadis title page not the knight on horse instead Susan de Vere specifically orders scene of abandoned royal baby adrift on the seas rescued and raised by the knight Gandales.

Incest and Agency p174 - Maureen Quilligan - Google Books

Inclusion of the "plot" on a title page is a romance device—the title page to Anthony Munday's *Amadis de Gaule*, for instance, features a scene taken from the romance: mariners on a royal ship lift a coffin from the waves (Figure 15). As the makeup of the *Amadis* page suggests, however, this vignette of the plot is presented in a very different manner; framed by the architectural structure, the Wroth scene becomes more than merely a foretaste of the story.

19

Amadis de Gaule ***Book One, Chapter Two***

Gandales the knight finds Amadis afloat in a Chest



Now began the breake of day to appeare, and the little infant followed his fortune, now throwne heere, then there, according as the boystrous waves pleased: but by the will of the highest, who (when he pleaseth) makes impossibilities easie, caused it so to fall out, that at the same time as this was done, a Scottishe Ship sayled on the Sea, wherein was a Gentleman named Gandales, who from little Brittaine sailed with his wife into Scotland, she having beene lately delivered of a sonne called Gandalin. The morning was both calme and cleere, wherefore Gandales might easilye perceive the Chest floting on the waves, which he presently sent out for, thinking it to be some matter of great value: then the Mariners casting forth a Skiffe, made toward the Cofer and tooke it up: when they had brought it to Gandales, he got open the cover; and beholding the goodly infant within, as also the rich clothes wherein it was wrapped, he suspected that it came from no meane place, as he gathered by the ring and the good Sword. So taking it in his armes, he was filled with such

Ed. Helen Moore - Google Books



Amadis then goes on the adventure to find out his true origins.
And Amadis' *The Arch of Loyal Lovers on the Firm Island* is the source for Urania's *Throne of Love*, and its *Unaccessible Rock* comes from Amadis' fight against the monster Endriagus who was born of incest.

Also just like Edward de Vere/Shake-speare, some think that Enrique of Castille – who lived for 4 years in the court of Edward I of England – was the true author of the original *Amadis de Gaula* Spanish epic but due to his high office it would have been a problem to declare his authorship.
(The *Amadis de Gaula* plotline also inspired Miguel de Cervantes' *Don Quixote*, 1605.)

Munday's 1619 Amadis dedication is a confirmation of Susan de Vere as the GRAND POSSESSOR of the *Shake-speare* manuscripts and source books:

> "…by the helpe of that worthy Lady, I have had such Bookes as were of the best editions…"

All in the same way the First Folio 1623 is also 'officially' dedicated to her husband Philip Herbert, but Susan is obviously behind the production.



Pamphilia's cabinet and Edward de Vere's Portable Writing Desk
Bernadette Andrea notes Urania's friend Pamphilia retreats to her chamber "taking a little

Cabinet with her"; this cabinet contains her collected works, she "being excellent in writing". She reads her verse, writes some more, re-reads what she has written, and "then tooke shee the new-writ lines, and as soone almost as shee has given them life, shee likewise gave them burial".



We know Edward de Vere had such a cabinet – his letter to Robert Cecil, 6 September 1596:

> "The writing which I have is in the country, for I had such care thereof as I carried it with me in a little desk [containing his collected works]"

Vere and Cervantes Collaboration on Amadis-inspired Don Quixote

Sure is a lot of Jungian synchronicity going on here.
Here we have Edward de Vere/Munday playing around with the *Amadis de Gaule* Spanish story translation since the early 1590s – he clearly relates to the parallels with his own life, as confirmed by his daughter Susan in her collaboration with Mary Sidney Wroth above – bastard son, incest, also Amadis absents himself from *Britain* [yep, this influential Spanish story has a setting in *Vereland*]… then the amazing synchronicity: Vere purportedly dies 24 June 1604 (remember that's the old calendar still used in England) = 4 July 1604 modern Calendar already adopted in Spain.

Christopher Paul has done extensive research on the mystery surrounding Edward de Vere's purported death in July 1604 – regular letter writers mention nothing, there's no record of a funeral and the grave has never been located.
M*easure for Measure* was performed for the Court the night before the wedding of Susan de Vere and Philip Herbert on 27 December 1604. The leading character in this play is the "old fantastical duke of dark corners," who goes undercover at the beginning of the play not to reveal himself again until the final act. The noble friar asks Lucio what news he has of the missing Duke, he replies:

> "Some say he is with the Emperor of Russia, others he is in Rome…
> It was a mad fantastical trick of him to steal from the state and usurp
> the beggary he was never born to."

Meanwhile, over in Spain we have Miguel de Cervantes, born around same time as Vere. Cervantes spends quite a big chunk of his life in the military, then suddenly in his late 50s (when most people are dead in that era) after having no literary success previously, whatsoever, at the exact same time as Vere 'exits the stage' in England, in July of 1604 Cervantes sold the rights of a *Amadis de Gaule*-inspired story called *Don Quixote of la Mancha* to the publisher-bookseller Francisco de Robles (it eventually comes out in January, 1605) and suddenly has his first ever hit, and a classic in the history of literature.

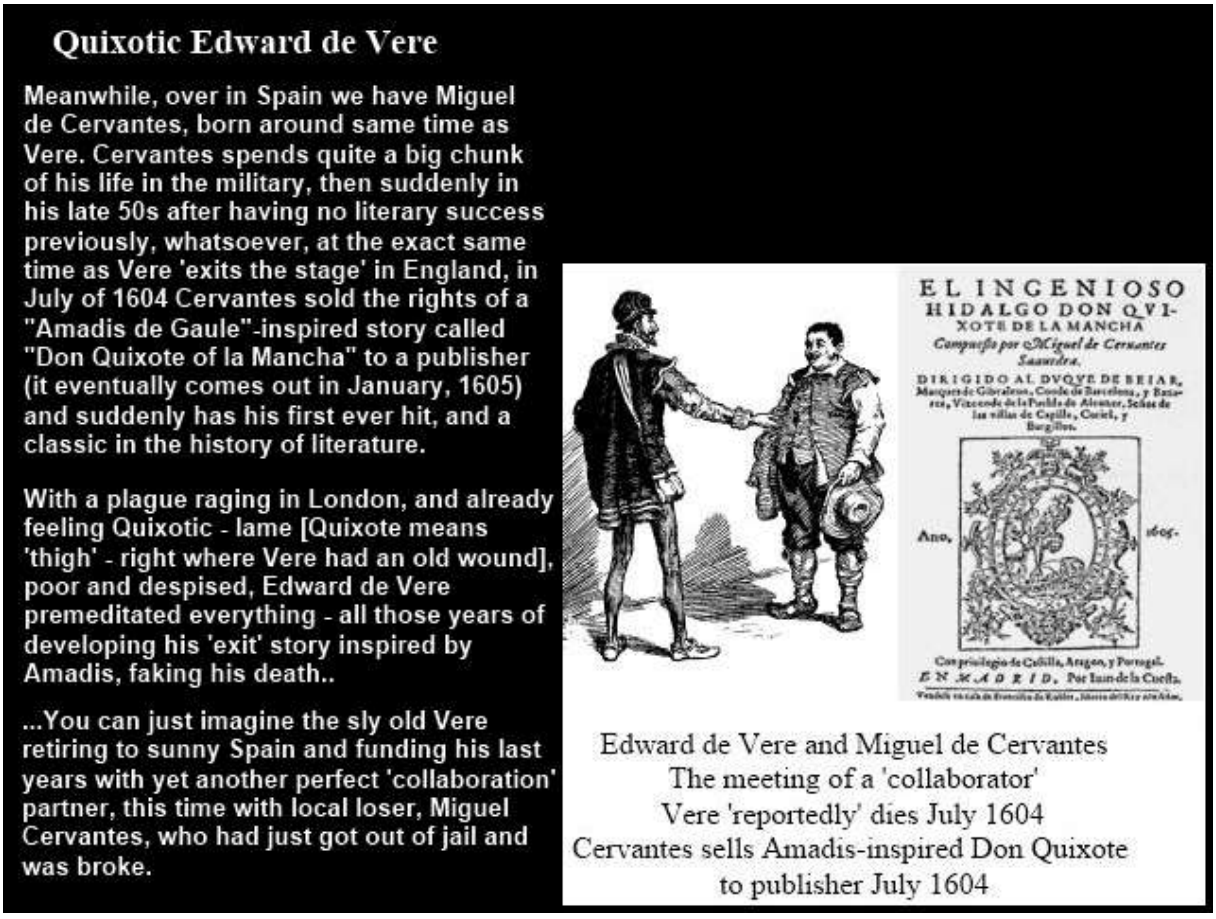
With a plague raging in London, and already feeling Quixotic – lame [*Quixote* means 'thigh' – right where Vere had an old wound], poor and despised, Edward de Vere premeditated everything – all those years of developing his exit story inspired by Amadis, faking his death – the timing could not be a coincidence, straight after the "shipwreck" caused by the death of Queen Elizabeth and the ascendance of James I...

[Any chance of "*Edward VII*" as he had now stopped signing his letters as,

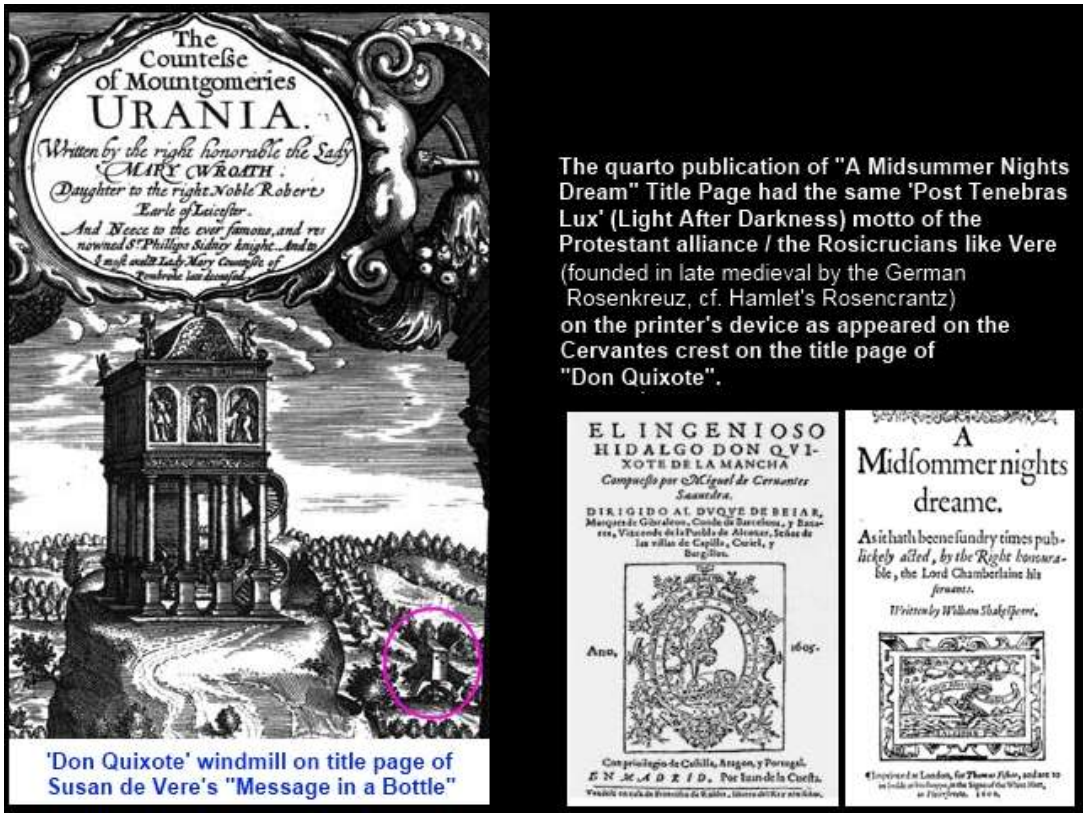


now gone, as was Southampton's with his complicity in the Essex debacle, arrested briefly the very night of Vere's exit, to signoff on no further *coups d'etats*, he would die with Henry de Vere in the Low Countries, Protestant alliance against Catholic Spain, the *"Two Most Noble Henries"* blood brothers to the end.]

...retiring to sunny Spain and funding his last years with yet another perfect collaboration partner, this time with local loser, Miguel Cervantes, who had just got out of jail and was broke.



The quarto publication of 'A Midsummer Nights Dream' title page had the same *Post Tenebras Lux* (Light After Darkness) motto of the Protestant alliance / the *Rosicrucians* like Vere (founded in late medieval by the German Rosenkreuz, cf. Hamlet's Rosencrantz) on the printer's device as appeared on the Cervantes crest on the title page of *Don Quixote*.



The need for the usual 'collaborator' / translator is audaciously included in the book itself:

> I withdrew at once with the Morisco into the cloister of the cathedral, and begged him to turn all the manuscripts that related to Don Quixote into the Castilian tongue, without omitting or adding anything to them, offering him whatever payment he pleased. He was satisfied with two arrobas of raisins and two bushels of wheat, and promised to translate them faithfully and with all despatch; but to make the matter easier, and not to let such a precious find out of my hands, I took him to my house, where in little more than a month and a half he translated the whole just as it is set down here. (Don Quixote - Internet Archive)

We are even told the true author is "Cid Hamet Benengeli", *Cid* being an honourific makes it clearly *Lord Hamlet of England*. The story features several sonnets. Prominent at the beginning is the one from "Amadis of Gaul to Don Quixote of la Mancha", it starts:

> Thou that didst imitate that life of mine
> When I in lonely sadness on the great
> Rock Pena Pobre sat disconsolate
> In self-imposed penance there to pine

It was at isolated Peña Pobre that Amadis indulges in a long period of madness just like Hamlet, the Play most identified with Vere's life.

Later in the story (Ch. 23) somebody has lost a valise "secured by a chain and padlock" which contained a "book richly bound" of Sonnets just like the little book *bound richly up, and strung with Crimson* containing "Shake-speares Sonnets" that Vere is holding in the later tampered with Ashbourne portait (which turned up a stone's throw from the Trentham family seat of Rocester) next to the *Hamlet skull* that would be alluded to in the official inventory of King's Place (Brooke House) Hackney.

(Google eBook)



HACKNEY.

Name.

THE moſt ancient record in which I have ſeen this place mentioned, bears date 1253 [1]. It is there called Hackeneye, differing but little from the preſent mode of ſpelling.

Situation, and boundaries.

The pariſh of Hackney is ſituated on the north-eaſt ſide of London; the neareſt part of the village is not more than one mile diſtant from Shoreditch church [2]. The pariſh extends from Cambridge-heath to Stamford-hill, (being about three miles and a half,) in a ſtraight line from north to ſouth. Its circumference, which is upwards of eleven miles, beginning from Cambridge-heath, extends to the Wick and Temple mills, being bounded towards the eaſt by the pariſhes of St. Matthew-Bethnall-green and Stratford-bow; from the Temple mills it extends to Lee-bridge [3] and the tile-kilns below Stamford-hill, being bounded towards the

with the capital manſion called the King's-place, (then lately in the tenure of Sir Rowland Hayward,) was conveyed by Anthony Radcliffe and others, (the executors, it is probable, of Sir Rowland,) to Elizabeth Counteſs of Oxford [31], who, in the year 1609, alienated the Manor of Hackney (i. e. this of the King's-hold) with four meſſuages, two cottages, two toſts, &c. one hundred acres of land, fifty of meadow, one hundred of paſture and twenty of wood, in the pariſhes of Hackney and Tottenham, to Fulke Greville [32], (afterwards Lord Brooke), his heirs and aſſigns. Soon afterwards, by ſome grant or exchange, this manor became veſted in the crown; for I find it granted by James I. in 1814, to Thomas Laud and Thomas Bankes [33]. It was afterwards the property of William Hobſon, Eſq. before-mentioned, and appears to have been alienated by his ſons-in-law to Sir George Vyner, whoſe firſt court was held in 1668 [34]. The manor was purchaſed in the year 1694 by John Sikes, Eſq. of the Coheirs of Sir Thomas Vyner, Bart. [35] the infant ſon of Sir George. Mr. Sikes, in 1693, ſold it to Francis Tyſſen Eſq. [35] and it is now veſted in the ſame proprietors as the manor of the Lord's-hold.

Manor-houſe.

In the particulars for the grant of this manor [37] to the Earl of Pembroke (temp. Edward VI.) the manor-place is deſcribed as "a fayre houſe, all of brick, with a "fayre hall and parlour, a large gallery, a proper chapel, and a proper library "to laye books in, &c." In the Britiſh Muſeum is an inventory of the goods in Hackney-houſe [38], which appears to have been written about the time of James I. when it was in the poſſeſſion of the Counteſs of Oxford, or ſoon afterwards, probably when it became veſted in the crown. My Lady's chamber is mentioned; Mrs. Norris's chamber, &c. "In the great parlour, a ſtory of Mount Syon in a "table; one other table with a ſtory of Moſes and Aaron: in the little parlour, the "ſtory of the Rich Man and Death: in the hall, ſtayned clothes; a picture of "Adam and Eve, a picture of Fame and Tyme, &c." This manſion, now called Brooke Houſe, was reſerved by Lord Brooke when he ſold the manor, for his



Well unbeknownst to this inventory-taker Edward de Vere was no longer a rich man as he holds his beloved
secured by a chain and padlock,
bound richly up and strung with crimson
book of sonnets, next to his omnipresent death motif -- from the later tampered with 'Ashbourne' portait hanging in Hackney, to Hamlet, to his Quixotic exit.

The Amadis-Quixote sonnet second quatrain continues with echoes of "Fortune's dearest spite" Sonnet 37:

> Thou, whose sole beverage was the bitter brine
> Of thine own tears, and who withouten plate
> Of silver, copper, tin, in lowly state
> Off the bare earth and on earth's fruits didst dine

The sonnet concludes with the recurring Vere immortality theme and honours Apollo, the sun god patron of music and poetry, who is attended by the 9 the Muses including *Urania* – muse of astrology, whose job it is to foretell destiny, as she points to the celestial globe with her staff. "Tertullian teacheth us that every part of the preparation of playes, was dedicated to some heathen god, or goddesse, as the house, stage, apparel, to Venus; the musike, to Apollo; the penning, to Minerva [= Gk. Athena] and the Muses..." – *Playes*, Stephen Gosson 1582.

> Live thou, of thine eternal glory sure
> So long as on the round of the fourth sphere
> The bright Apollo shall his coursers steer
> In thy renown thou shalt remain secure
>
> Thy country's name in story shall endure
> And thy sage author stand without a peer.

No wonder the title "El ***Ingenioso Hildalgo*** Don Quijote De La Mancha" translates as "The ***Ingenious Gentleman*** Don Quixote of La Mancha".

And unlike Cervantes, Vere was a real life Quixotic 'errant knight'. *Travels of Edward Webbe* (1590) noted Vere as a *knight-errant* in Palermo in 1575, making a Quixotic world-challenge to all and sundry, on horse or on foot, with whatsoever weapon his adversary might select, which he issued in Palermo, and which "no man durst be so hardy as to face". And Vere was a champion of the tilt / jousting who in his twilight years was a shadow of his former glory days in the tiltyard.

Stowe's Annals records a 3 day tournament before the Queen in 1571, "a solemn joust at the tilt" with Vere taking out the honours against Charles Howard, Henry Lee and Christopher Hatton. Rules of engagement included "Who beareth a man down with the strike of a spear".

> "The earl of Oxford's livery was **crimson** velvet, very costly...there is no man of life and agility in every respect in the Court but the Earl of Oxford."

Alan Young's *Tudor and Jacobean Tournaments* notes that at the Whitehall tournament on 22 January 1581 Vere put added glamour to the event by appearing as the *Knight of the Tree of the Sun* (a homage to the Queen) "statlie Tent of Orenge tawny Taffata, curiously imbroydered with Siluer, & pendents on the Pinacles" all later eulogized by Edmund Spenser (printed 1592):

> From forth this Tent came the noble Earle of Oxenford in rich gilt Armour, and sate down vnder a great high Bay-tree, the whole stocke, branches and leaues whereof, were all gilded ouer, that nothing but Gold could be discerned ...After a solemne sound of most sweet Musique, he mounted on his Courser, verie richly caparasoned, when his page ascending the staires where her Highnesse stood in the window, deliuered to her by speech his Oration

In the extant speech Vere tells the Queen that he as an knight-errant and imagines himself as a mystical tree,

> Swearing, that as there is but one Sunne to shine ouer it, one roote to glue life vnto it, one toppe to maintaine Maiestie: so there should be but one Knight, eyther to lyue or die for the defence thereof. Where-vppon, tree swore himselfe onely to be the Knight of the Tree of the Sunne, whose life should end before his loyaltie."

Don Quixote's horse is called "Rocinante". *Rocín* in Spanish means work-horse or low-quality horse, a 'nag' – the exact same meaning of 'Hackney' (all the nags were originally paddocked in this area of London) where Vere planned all this. And *ante* = before.

And it was set that frontman Spaniard Cervantes and counterpart England Shaxper both officially died on 23 April, 1616 (England patron St. George day) even with the calendar

error. (And no known portrait of Miguel de Cervantes exists, or of Shaksper – only false representations like the painted over Ashbourne portrait.) Now isn't that just a little bit too blatant.

..

The Baffling First Folio Page Headpiece Riddle Now Solved

No elitist snob academe has had a plausible, supportable explanation for why the producer of the First Folio ordered the apparent baffling "Double AA" for the inside page headpiece. Susan would have taken inspiration from Gabriel Harvey's 1578 homage to Vere:

> Pallas striking her shield with her spear shaft will attend thee.
> ...thy will shakes a spear

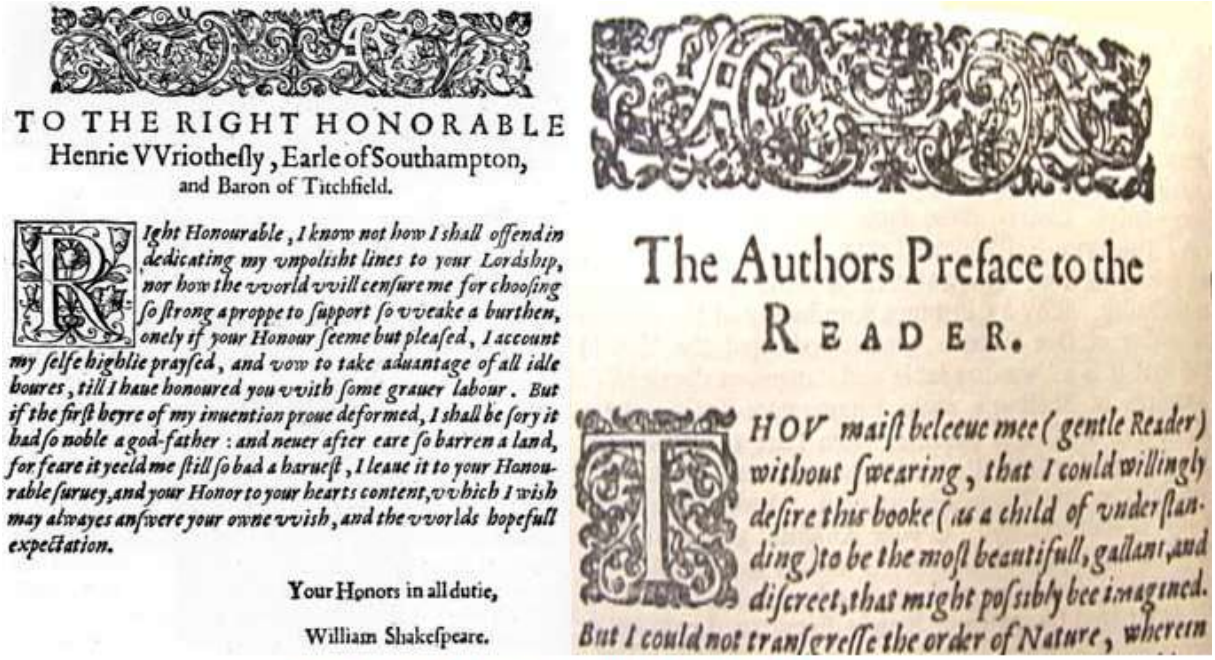
and his 1580 *Speculum Tuscanismi*:

> ...A per se A his terms and braveries in Print
> ...our very Castor and Pollux for such and many greater matters
> when this trim gear was in the matching

It's eerie isn't it, we started with ***A***thena and ended with ***A***madis.



The same enigmatic Double A headpiece appears on the dedication to *Venus and Adonis* 1594 at same time as the first Vere *Amadis* translations and the Gray's Inn *Gesta Grayorum*, an account of the Saturnalia revels of the law fraternity of which Vere was a member (since 1562) of the Honourable Order of the Knights of the Helmet of *Athena*, at which we have the first performance of a Play under the name William Shake-speare, *A Comedy of Errors*. (There is no record of the Stratford guy being a member of the knighthood.)



TO THE RIGHT HONORABLE
Henrie VVriothesly, Earle of Southampton,
and Baron of Titchfield.

Right Honourable, I know not how I shall offend in dedicating my vnpolisht lines to your Lordship, nor how the vvorld vvill censure me for choosing so strong a proppe to support so vveake a burthen, onely if your Honour seeme but pleased, I account my selfe highlie prayſed, and vow to take aduantage of all idle houres, till I haue honoured you vvith some grauer labour. But if the first heyre of my inuention proue deformed, I shall be sory it had so noble a god-father: and neuer after eare so barren a land, for feare it yeeld me still so bad a harueſt, I leaue it to your Honourable ſurvey, and your Honor to your hearts content, vvhich I wish may alwayes answere your owne vvish, and the vvorlds hopefull expectation.

Your Honors in all dutie,

William Shakespeare.

The Authors Preface to the
READER.

THOV maiſt beleeue mee (gentle Reader) without ſwearing, that I could willingly deſire this booke (as a child of vnderſtanding) to be the moſt beautifull, gallant, and diſcreet, that might poſsibly bee imagined. But I could not tranſgreſſe the order of Nature, wherein

Same 'Double A headpeice' on the Venus and Adonis
dedication to Southhampton and the Preface to Don Quixote

..

Ovid's Fasti VI: June 24 – The Roman Midsummer's Day, Festival of Fortuna

And of course Fortuna's June 24 is the day picked by Vere for his 'exit'. Just like in Roman times, it was still an appropriately rowdy affair, a time – the traditional solstice, the sun/son is going a away – associated with witches, magic, fairies and dancing. And the *[Tudor]* rose had special import – it refuses to die. Ovid, his risqué works translated by Vere / cf. prudish uncle Arthur Golding. So not surprisingly Ovid is ubiquitous in the Shake-speare canon – *Fasti* is a source for *Rape of Lucrece*, and likewise Vere's preoccupation with the 'Wheel of *Fortune*' motif, the word appears some 487 times throughout the works. Ovid was born around the time of Sosigenes' Roman calendar fix (for Julius Caesar, basically the one we use today) studied in Athena's Athens (the setting for *A Midsummer Nights Dream*) and was likewise exiled in his twilight years to a small Black Sea village on the fringe of the Empire.



To fête the date, Mary de Vere was also put down as departing on June 24 – brother and sister started off the same, and would go out symbolically the same. [There is no record of Mary's birth – the baby of Queen Katherine Parr (Henry VIII's sixth wife) and doomed 4th husband Thomas Seymour (young Elizabeth was in the house at the same time and falls pregnant to you know who) disappeared after both parents' demise, just as John de Vere was suddenly ordered to marry Margery

Golding, 1 August 1548, and out of the blue they have two children, an Edward and Mary, who in 1562 were noted by their uncle as both being 14.]

Ovid's Fasti VI: June 24 (The day Edward de Vere picked for his 'exit'.)

The Roman Midsummer's Day

Festival of Fortuna

Time slips by, decrepit years ineluctably, [771]	Tempora labuntur, tacitisque senescimus annis,
No bridle can slow the days from aflyin'.	Et fugiunt, freno non remorante, dies.
Festival of Fortuna revolves 'round precisely	Quam cito venerunt Fortunae Fortis honores,
At seven days before Juno dyin'.	Post septem luces Junius actus erit.
Friends, come join us and fête Fortune with joy	Ite, deam laeti Fortem celebrate. Quirites,
On Tiber's banks she gives the royal show.	In Tiberis ripa munera regis habet.
Some skudde fast on foot others in boats ahoy,	Pars pede, pars etiam celeri decurrite cymba,
Remember shame not, to finish aglow.	Nec pudeat potos inde redire domum.
Festooned barges carrying young revellers abound,	Ferte coronatae juvenum convivia lintres,
Midsum' they come bellies brimming wine full.	Multaque per medias vina bibantur aquas.
But plebs revere the one who temple found,	Plebs colit hanc, quia, qui posuit, de plebe fuisse,
One who rose to the crown from rank humble.	Fertur, et ex humili sceptra tulisse loco.
Yes, it was one of us, Servius Tollius,	Convenit et servis, serva quia Tullius ortus,
Who temple built to such a fickle goddess. [784]	Constituit dubiae templa propinqua deae.

- tr. tarapete

..

Susan de Vere's Message in a Bottle to Posterity

Susan was her father's youngest and favourite, mirroring Edward de Vere's fascination with the story of the legendary King Leir of ancient Briton (on which he based his 2 versions of King Lear/Leir) and his favourite daughter Cordelia. Leir was eventually exiled from Britain and fled with Cordelia's help to Gaul. Leir had faith that his daughter Cordelia would somehow, oneday restore his *throne*.

Father & Daughter



Nicholas Hilliard's provocative portrait of Edward de Vere (just after the birth of Susan) holding the hand of the biggest influence on his life. The Latin inscription "Attici amoris ergo" = 'For the love of Athena's Attica' – her Greek state homeland.



Susan de Vere – Ben Johnson's 'Masque of Queens' New Year Revels 1609. Susan was about 21 and appeared in more of Johnson's masques than anyone else.

HILLIARD, NICHOLAS (1537–1619), miniature-painter, goldsmith, and jeweller, Hollingworth Magniac, and while he was still young he drew the portrait of Mary Queen of Scots at the age of eighteen. He was appointed goldsmith, carver, and limner to Queen Elizabeth, whom he painted as princess and as queen. In 1586 he engraved the second great seal of Elizabeth, which has more artistic merit than others of the period.

Many of Hilliard's best miniatures are in the collection of the Duke of Buccleuch, who contributed twenty-three to the exhibition at the Royal Academy in 1879. They include portraits of Queen Elizabeth (four), Edward Seymour, duke of Somerset, Edward Vere, earl of Oxford, Richard Clifford, earl of Cumberland, Lady Arabella Stuart, Sir Philip Sidney, Mary Sidney, countess of Pembroke, Sir Francis Drake, Sir Francis Walsingham, Richard Hilliard, his father; his own portrait, dated 1574, 'ætatis suæ 37,' and that of his wife Alice, daughter of John Brandon, chamberlain of London, dated 1578, DNB

[Hilliard painted all the prominent Elizabethans, but there is no record of him having painted the Stratos' Guillem Shaksper.]

Hilliard became the most influential painter at the Elizabethan Court on the strength of his ravishing miniatures. Trained as a goldsmith, Hilliard earned renown for his techniques as a 'limner', or illuminator of portrait gems that captured the 'lovely graces, witty smilings, and these stolen glances which suddenly like lightning pass, and another countenance taketh place.' Intimacy was the key to this style, combined with a wealth of emblematic allusion that added intellectual depth to the mirror-like image portrayals. In Hilliard's hands, the miniature was far

The Oxford History of Britain Kenneth O Morgan p280 The Tudor Age

Susan de Vere's epitaph is thus apt – by someone who knew her well, some say it was composed by Ben Jonson:

In thy name there is a tomb
If the world can give it room
For a Vere and Herbert's wife
Outspeaks all tombs, outlives all life.

All the above clearly shows that Susan de Vere was sending us – across the '*400 years of ignorance ocean*' – a message in a bottle:

"My father, Edward de Vere, is Shakespeare."



~*~*~*~*~*~

Susan de Vere Footnotes
1. The De Vere Society
http://www.deveresociety.co.uk/OxfordChron.html
2. The Peerage, http://thepeerage.com/p1295.htm
3. http://www.tate.org.uk/tateetc/issue15/vandyckherbert.htm
4. Ogburn
5. http://www.chsbs.cmich.edu/Kristen_McDermott/ENG235/blackness.guide.html
6. Anderson, Notes, p.566
7. Anderson, p.377
8. Anderson, p.372
9. Roger Stritmatter, "Bestow how, and when you list…"
Susan Vere, William Jaggard and the 1623 Shakespeare Folio
First published in the Shakespeare Oxford Newsletter (Fall 1998).
http://www.shakespeare-oxford.com/?p=62

References
- Mary Sidney Wroth, *The Countesse of Montgomeries Urania.* 1621
Particularly see "The First Part of Urania…" edited by Josephine A. Roberts

Lady Mary Wroth composed her prose romance *Urania* at the height of the Jacobean debates concerning the nature and status of women. The following letter by John Chamberlain conveys a glimpse of the debate as it raged in the court and streets of London in the 1620s:

> Our pulpits ring continually of the insolence and impudence of women: and to helpe the matter forward the players have likewise taken them to taske, and so to the ballades and ballad-singers, so that they can come no where but theyre eares tingle: and yf all this will not serve the King threatens to fall upon theyre husbands, parents, or frends that have or shold have powre over them and make them pay for yt.

berry Library, Chicago (Case MSfY 1565.W95). Wroth probably began writing the first part between 1618 and 1620. She may have started writing *Urania* shortly after the publication of one of her primary sources: Anthony Munday's English version of *Amadis de Gaule* (based on Nicholas de Herberay's French translation), which appeared in four volumes in 1618–1619. Dedicated to Philip Herbert, earl of Montgomery, the first volume mentions his wife, Susan Herbert, as the source of the editions Munday used: "But by the helpe of that worthy Lady, I have had such Bookes as were of the best editions, and them (as I have already begun) I intend to follow."[6] Munday concludes by apologizing for any errors of translation on the grounds that he completed his work at "the urgent importunitie of that worthy Lady, by whom I have thus boldly presumed" (sig. A2^{v}). In his translation of the third book of *Amadis* he repeats his claim that the work was done at Susan's "earnest" request and refers to his "promise to that most Noble Ladie to have published the whole first five volumes together" (sig. A2–A2^{v}). Although Wroth knew French and could have read Herberay's text, the easy availability of the English translation enabled her to read (or re-read) a work that inspired a number of key episodes in *Urania*, including the Throne of Love at the beginning of the romance. Wroth must have completed the first part by July 13, 1621, when it was entered in the Stationers' Register.

inscribes one of its ideal readers: *The Countess of Montgomery's Urania*. As we have seen, Susan Herbert had a strong interest in prose fiction, especially continental romances. She and her husband were the dedicatees of a number of works, including the translations of *Amadis* (1618–19) and Honoré d'Urfé's *Astrée* (1620). Frequently the translators acknowledge Susan as a primary patron, for Philip had relatively little interest in fiction.[2] One unpublished romance, John Reynolds of Exeter's *Loves Laurell*

[2] See Michael Brennan's discussion of Susan and Philip Herbert as patrons: *Literary Patronage in the English Renaissance: The Pembroke Family* (London: Routledge, 1988), 120, 157. Philip Herbert's biographer, the earl of Clarendon, claimed scornfully that he "pretended to no other qualifications than to understand horses and dogs very well." *History of the Rebellion*, ed. W. Dunn Macray, 6 vols. (Oxford: Oxford Univ. Press, 1888), 1:74. John Aubrey noted of Philip that he "did not delight in Books or Poetry: but exceedingly loved Painting and Building." *Brief Lives*, ed. Oliver Lawson Dick (London: Secker and Warburg, 1949), 146.


THE FIRST PART OF
The Countess of
Montgomery's Urania

- Margaret P. Hannay, *Mary Sidney, Lady Wroth* [Google Books has many of the key pages]. 2010
Particularly see pp. 210-211 references to *Amadis*, *Don Quixote*, the windmill on the title page of *Urania*, and incest:
- Maureen Quilligan, *Incest and Agency in Elizabeth's England* [Amazon]. 2005
It is no accident for Quilligan that the first printed work of Elizabeth I was a translation done at age eleven of a poem by Marguerite de Navarre, in which the notion of "holy" incest is the prevailing trope. Nor is it coincidental that Mary Wroth, author of the first sonnet cycle and prose romance by a woman printed in English, described in these an endogamous, if not legally incestuous, illegitimate relationship with her first cousin. Sir Philip Sidney and his sister, the Countess of Pembroke, translated the psalms together, and after his death she finished his work by revising it for publication; the two were the subject of rumors of incest… [Google Books]



within kinship structures in traditional societies. If, however, we understand that traditional family and kinship structures may be radically different from our own, we may see how family rank could work to empower highly placed women rather than to limit them. In the sixteenth century the family dynasty became far more pivotal in political arrangements in absolutist Europe than it had been throughout the cloistered Middle Ages, a development that would make the Renaissance aristocratic family a potential site of real agency for women.

Before scrutinizing at a theoretical level exactly how and why traditional kinship structure might endow elite females with agency by means of an endogamous halt in what we have come to call "the traffic in women," it will be helpful to look at a specific example of the incest taboo in a text which is central to the culture of the Renaissance. No text can be more canonical than *King Lear*; more important, the play clearly lays out for us the tragedy which occurs when proper intergenerational relations

Incest haunts this play's subplot: Gloucester's eyes are gouged out on stage, and his Oedipus-like punishment betrays the presence of familial transgression within the play. But while in its opening scene, Cordelia does not accuse her sisters (or her father) of anything but a hypocritical language of incest, she *is* implying that Goneril and Regan are transgressing (or would be if they weren't lying) their own proper and natural "bonds" by saying they love their father more than their husbands. Cordelia's complaint against her sisters, moreover, succinctly outlines what the incest taboo is culturally meant to accomplish, that is (according to Claude Lévi-Strauss) to extend patriarchal alliances across social groups by making

- Bernadette Andrea, *Pamphilia's Cabinet: Gendered Authorship and Empire in Lady Mary Wroth's Urania*. 2001
- Christopher Paul, *A Monument Without a Tomb: The Mystery of Oxford's Death*. 2004
- *Lady Anne Clifford, Countess Of Dorset, Pembroke & Montgomery*. 1590-1676. Her Life, Letters And Work. Dr. George C. Williamson 1922
http://www.archive.org/details/ladyanneclifford00willuoft
- Charlton Ogburn. *The Mysterious William Shakespeare: The Myth & the Reality*. 1984
- Mark Anderson. *"Shakespeare" by Another Name: The Life of Edward de Vere, Earl of Oxford, The Man Who Was Shakespeare*. Gotham, 2005 (expanded paperback edition 2006).
- Ruth Loyd Miller. *The Earl of Oxford's Gift to Ben I* : Books from Shakespeare's Library [privately published MS, 1988]

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Appendix

- King Lear Aethiopian Historie Dedication to Vere 1569
- *Theatre in Education (TIE)*
- Betty Burstall
- Home School / University • Teacher-Student Exercises • Put on a Play • How to make a parrot sonnet
- Theatre Channel
- Our England Tour & Location Filming
- Movie/TV Series/Play Synopsis • Spec Script
- *Shake a Spear at Ignorance – Upcoming eBooks in the Series*
- Elizabeth Trentham – Shakespeare's Wife – *"Unto my dombe man yearlie during his life to be paid..."*
- LPD eBook
- D.A.P. Score – Impostor Calculator
- Benefactors & Sponsors

King Lear Aethiopian Historie Dedication to Vere 1569

William Farina notes that a key source of *King Leir (1594) / King Lear (Redux)* and Philip Sidney's *Arcadia* is *An Aethiopian Historie* by Heliodorus, translated by Thomas Underdowne in 1569 (reprinted many times). Underdowne dedicated his book to 19 year old Edward de Vere (in contrast, not one book was dedicated to Stratford businessman Guillem Shaksper):

> DEDICATION
> AN AETHIOPIAN HISTORIE BY HELIODORUS
>
> To the Right Honourable Edwarde Deuiere
> LORD BOULBECKE, EARLE or OXENFORD
> Lord Great Chamberlain of England
>
> Thomas Underdowne wisheth long and blessed life, with increase of honour.
>
> They somewhat be more precise than I, (right honourable Earle) which would have noble men, and such as beare sway and rule in the weale publike, to be in all manner of sciences great Artistes, and altogether bookish, so doe I farre dissent from them that would have them unlettered and flat idiots, for the bookish man busily attending his owne study cannot carrfully enough tender the state. For such is the property of knowledge, that it breedeth a contempt of al other things in respect of it selfe. As for the ignorant it is most evident and plaine, that he can have no manner of governance, or skill of raiment in his head.
>
> The Greekes in all manner of knowledge and learning, did farre surmount the Romanes, but the Romanes in administering their state, in warlike faetes, and in conmion sense were much their superiours, for the Greekes were wedded to their learning alone, the Romanes content with a mediocritie, applyed themselves to greater things. I doe not deny, but that in many matters, I meane matters of learning, a noble man ought to have a sight, but to be too much addicted that way, I think it is not good. Now of al knowledge fit for a noble gentleman, I suppose the knowledge of histories is most seeming.
>
> For furthering whereof, I have englished a passing fine and witty historye, written in Greeke by Heliodorus, and for right good cause consecrated the same to your honourable Lordship. For such vertues be in your honour, so hauty courage jojmed with great skill, such sufficiencie in learning, so good nature and common sense, that in your honour is, I thinke, expressed the right pateme of a noble gentleman, which in my head I have conceived, it nothing did dismay me, or for that I was not knowen to your honour, neither may it seeme any rash attempt for that cause. For such is the force of vertue, that she maketh us to love, not onely our owne Countreymen by sight unknowen, but also strangers, which by lande and sea be severed from.
>
> Therefore I beseech your honour favourably to accept this my small travel in translating Heliodorus, which I have so well translated as he is woorthy, I am perswaded, that your Honor will lyke very well of. Sure I am that of other translatours he hath been dedicated to mighty Kinges and Princes.
>
> Therefore accept my good wil (honourable Earle) and if opportunitie shall serve hereafter, there shall greater thinges appeare under your Honours name.
>
> Almighty God geve you increase of honour, and keepe and defende you for ever and ever.
>
> Your honours most humble to commaunde.
>
> Thomas Underdowne
> 1569

Internet Archive
http://www.archive.org

See also Michael Delahoyde:
http://www.wsu.edu/~delahoyd/shakespeare/kinglear1.html

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Theatre in Education (TIE)

Mission

Lobby government to have Theatre in Education – TIE (filmmaking is a natural progression) added to the *National Education Curriculum*. To expedite our goal we would setup its own Foundation, *.org* website and Theatre Channel.

The reality is that we live in a world of ever increasing demand for the Producers of *Content* – scripting, acting, set design, costumes, editing, photography, directing, producing. Theatre is where the interesting, creative jobs are going to increasingly be. Theatre is a thousands of years old industry that will not become obsolete, and it complements new Film technologies.

If we already have in our Education Curriculum the 'extra activities' to the '*3Rs*', like: Art, Music, Dancing, Library, Sport, Debating, Chess, Languages, Religion… isn't it time we make "Theatre & Film Studies" compulsory.

And why not have more *School Excursions* to the *Local Theatre*, which would be a direct benefit to their career options and helps the tickets sales of the Local Theatre, ensuring their viability. Such excursions would be much more practical and cheaper for parents than the usual ones, like $20 to go all the way across the City to see some Imax movie. For starters, there would be no need to catch a bus.

They spend some 1 – 2 hours a week on these activities, a lot of kids don't do religion these days and are pretty much idle while that's going on. Imagine if 1 – 2 hours a week was spent on Theatre and Film – by the time they are 18, which activity is going to be most likely to give them more career options? Really, think about it, who's gonna have the interesting, creative careers, where the money is. Even for K-2 working with plays makes learning to read and write fun, not to mention with the technology available today, kids can film anything and upload to Youtube with *i*Pads, on the spot.

Prime Minster Julia Gillard's "National Curriculum" is seriously lacking for not including it (couldn't find anything on their cumbersome website).

Even the *Brits* have had a *Theatre in Education* (T.I.E) for donkey's years,
http://www.teachernet.gov.uk/teachingandlearning/library/theatreineducation/
(And note this one in Texas: http://www.theatreineducation.org/)
Plays have always been broadcast on the BBC (cf. our Mark Scott's ABC and his pre-occupation with another News Channel). And as part of that program Theatres go to their local schools and do workshops, which then flows back as a benefit through increased box office from school excursions. (At our Local Primary School the local Police come along and do presentations, what about the Theatres?)

Kids and their parents shouldn't be limited to having to fork out hundreds of dollars to join a Youth Theatre (or a private commercialized version of TIE).
Let's just make Theatre a compulsory *fun* subject, that should be a critical part of the National Curriculum (with complementing studies in ongoing modern filmmaking technologies a natural progression).

Our kids are being left behind by our shortsighted leaders who are preoccupied with the Resources Industry.

And while all this is going on, there are no fresh ideas for tackling the age old problem of financially struggling Theatres, constantly looking for government grants.

The answer is in our kids. If some of us would show them the way.

And prominent leaders and veterans of Theatre are being shamed by the efforts of those in the other Arts.
For instance the *Music in Education* initiative of the Music Council of Australia (is there even

a *Theatre Council of Australia*, if there is such a body, has anyone ever heard of it?!) which got lots of media exposure in September 2010, especially with the *Come Play Your Part* campaign http://www.abc.net.au/news
But between Theatre and Arts which is more relevant to the *Demand for Content* phenomenon.

Some schools are *with it*, others just *don't get it* – go to the ABC *Catalyst* segment on "*Future Classroom*" aired 17 February 2011.
http://www.abc.net.au/catalyst/stories/3141437.htm
Why aren't all schools heading in the direction of TIE moulding tried and true, thousands of years old Theatre technique – one of the oldest and most durable careers you can have, obsolete proof – with these new technologies. Why isn't it part of the National Curriculum already? We all know it will never happen in our local school unless we name and shame (see Fair Dinkum Australian Ratings) the right people who should be doing the moving and *shaking*.

My School Website and TIE
After the launch of the revamped My School website v2.0 there was an interesting article in the SMH, 5/3/11, by Kelly Burke (Education Manager) ***Creative alliances allow disadvantaged students to excel.***

If we are really going to *shake a spear at ignorance*, the area in which we are based, the traditional heart of Australia's Entertainment & Theatre District – *Darlinghurst / Potts Point / Kings Cross*, with *Fox Studios* not far away – should be pioneering the way for *TIE*.

Baz Luhrmann lives just up on the hill at historic *Iona* House and makes *The Great Gatsby* at Fox Studios. He is the ultimate prodigal son for the area, and has roots in both Theatre and Film already – including a modern interpretation of *Romeo and Juliet* with Leonardo Di Caprio, who is his Gatsby. Why don't we have school excursions to Fox Studios, especially during the making of Gatsby.



"Baz, The Theatre, and The School"
(Fox Studios is a stone's throw to the south)
Google Maps

We're sure it would be nothing for Baz (who knows, Leonardo might tag along) to wonder down the hill, pick up a coffee from his favourite Victoria Street *Lateria* cafe, and on a little

further to his local Primary School and give a short 10 minute pep talk to the kids on the importance of *Theatre in Education* on his way to Fox Studios to shoot Gatsby. All it takes is an invitation note his Iona House mail box from the Principal and the *Inaugural School TIE President.*



Come on Baz, and John Bell (Bell Shakespeare), and Cate Blanchett (Director of the Sydney Theatre Company), and Sam Strong (new Artistic Director of the nearby Griffin Theatre), and CEO of our Sponsor lets get Theatre in Education up and running by *shaking a spear at ignorance*.

There is already proof *TIE* can work, we just need to spread what's happening Principal Vicki Pogulis is doing at Glebe Public School, but a *Free or Locally Sponsored* version.



This is what we want to see Premier O'Farrell,
but Free*, or at least Locally Sponsored,*
Theatre in Education – TIE

Recently the 'Establishment' seemed to be at pains to be appearing to show they are doing something about TIE– almost like they are trying to cover themselves as projects like ours are shaming them.
See the ABC's 7.30 – Dramatising the Syllabus 11x11
http://www.abc.net.au/7.30/content/2011/s3337373.htm
Cate Blanchett gets the photo op for the elitist Establishment's Sydney Theatre Company – they think that they are doing such a wonderful job with their program having grown from 5 Sydney schools in 2009 to 18, *very lucky schools*, in 3 years.
At that rate Tara's school should get it by the time she is 84 …well if she repeats Year 6 a few times she might see it. And no doubt it's the STC program aforementioned where the parents have to pay.

..

Betty Burstall – Why can't we do what she did?
Betty Burstall is the most under rated *Shaker* in Australian Theatre and Film history, bit of a travesty really, certain very successful *players* should be ashamed.



Betty Burstall
1945 Portrait by Arthur Boyd

All these players she gave a start to over the years – including playwright David Williamson, even actor cum writer, biographer, and *The Australian* columnist, Graeme Blundell – but none of them could be bothered putting up her biography on the Internet (Google her and it's only her husband or La Mama 1967) let alone a Book, or dare we say a Play or Film. So we've had a go, a bit like Elizabeth Trentham really.

So there is not a real lot of information laying around on her. We hope to get Liz Jones, who took over Betty's brainchild, David Williamson et al, to assist our humble endeavour, but no doubt we will be ignored.

About all we know of her early years so far is that Betty Margaret Rogers was born in 1926.

Then most of the credit for her creativity and drive has gone to her husband, Tim Burstall, who she met at the University of Melbourne in the 1940s and were married on 27 April 1948.

They later built a mud brick house at Eltham (20 km NE of the CDB). They started *Eltham Films* there in 1959. A key focus was Australian art films featuring Arthur Boyd and Sidney Nolan. They were also one of the first to really promoted Indigenous art.

Then frustrated with the Australian shake-scene they went to the U.S. in 1965.

When she returned to Melbourne in 1967 Betty founded her pioneering La Mama Theatre, "a place where new ideas, new ways of expression can be tried out; a place where you can hear what people are thinking and feeling"
http://lamama.com.au/about/history/

She was determined to establish a performance space like the coffee house theatres she had seen in Greenwich Village. She had been impressed by the potential of these informal theatres to allow for the development of new work and the exploration of relationships between performers and audience. Using La Mama in New York as a model Burstall rented an old shirt factory in Faraday Street and opened La Mama with a production of Jack Hibberd's *Three Old Friends*.
http://dlibrary.acu.edu.au/staffhome/siryan/academy/theatres/



BETTY BURSTALL, FOUNDER, LA MAMA THEATRE: How did La Mama come about? I was living in New York for a couple of years, and during that time, I was introduced to La Mama in New York. I found it very stimulating altogether and decided when I came back to Australia that's what I would do. I would start a theatre like this. And I had to find a place. And I needed a place – it had to not have a high rent. A student area was a good idea, I thought.

What we now call La Mama was an old factory which was empty. And I looked at it and I liked the look of it. And I decided that it would do as my place. I had a meeting with a few people. I don't remember how I chose them actually now. But at that initial meeting, there

was, um — Graeme Blundell, um — David Williamson, a group of other people, as sort of semi — either university or semi-theatrical people. That initial meeting was enough to make me feel I could go ahead.

BARRY HUMPHRIES: We were very restless in the 1960s, trying to find a voice for ourselves. What did happen and what did come out of it, was we did have our own theatre movement.

DON DUNSTAN: The most significant influence of all was David Williamson's. Um — we had had a brief success of an Australian player — a long time before with 'The Summer of the Seventeenth Doll'. But it seemed to be a lone thing which was not followed up.

GEORGE NEGUS: Anyway, while Richard was at the Old Bailey, back here lots of other young Oz types were also redefining themselves and questioning what it meant to be Australian, like Betty Burstall who founded the La Mama Theatre in Melbourne in the late '60s…

http://www.abc.net.au/dimensions/dimensions_in_time/ ABC 26 July 2002 *Dimensions in Time*

The alternative theatres, 1967-75

A new era in Australian theatre began in 1967 in Carlton, a working class and immigrant suburb of Melbourne with a large student population, when Betty Burstall opened an intimate coffee-theatre on the model of the alternate venues in New York, and named *La Mama* after one of them, *La Mama* quickly became a focus for new poets, musicians, and actors, and a group of playwrights including Jack Hibberd, John Romeril, David Williamson and Barry Oakley. The *La Mama Company* of actors and writers also presented street theatre, often at large anti Vietnam War demonstrations, and toured factories in AGIT-PROP political pieces. In 1970 they moved to a large warehouse theatre, the *Pram Factory*, and renamed themselves the *Australian Performing Group*, reflecting their commitment to an indigenous drama and playing style; the Pram Factory quickly gained a reputation for robust and irreverent productions…for 10 years the APG remained a theatrical cooperative and umbrella organization for factory tours, innovative versions of the classics, film-making and a writers' agency…

Sydney's version of *Alternative Theatre* grew out of the blockbusting *Jane Street* success in 1970 of the *Legend of King O'Malley*, Michael Boddy's and Bob Ellis' revue-style portrait of a former political figure, which went to an Australian wide tour. Later the same year its director, John Bell with Keith Horler, founded the small Nimrod Street theatre in the inner city suburb of Darlinghurst…

The Cambridge Guide to Theatre by Martin Banham 1988
http://www.amazon.com/Cambridge-Guide-Theatre-Martin-Banham/

A big chunk of Graeme Blundell's autobiography is devoted to Betty and the legacy of her La Mama:

Betty Burstall managed the space of La Mama with the dedication of a Zen high priestess. She lived on nerve and altruism with a steely grace…

Often quoting playwright Barry Oakley (*The Feet of Daniel Mannix* 1975 - http://textpublishing.com.au/)

"Betty, in her larger-than-life, earth-motherish, schoolteacher way, was filled with enthusiasm about a new kind of theatre she had seen in New York."

A movement started because most theatre doors closed in their faces.

…Well Betty Burstall was home and talking passionately of an immediate, rough, hard-hitting theatre with the actor right there next to you, close enough to touch, low-budget, experimental theatre, a workshop where radicalism could be shared between actor and audience, argumentative and questioning… only actors working up close with material developed by writers from their own world.

"In a sense the medium was the message; the way the thing was done was a powerful as what was done", is how Oakley would later sum up Burstall's ideas.

Betty found a dilapidated dunny in the tiny courtyard of an old reddish-brown brick lingerie and shirt factory… Betty accosted the real estate agent on 26 July 1967. Blundell was in the first play presented there, Jack Hibberd's *Three Old Friends.*
http://jackhibberd.com/plays/brain-rot

Once the shows began half of Melbourne stumbled into La Mama. Melburnians have always loved that they discover the new first, that their city is always at the experimental centre.

La Mama's environment encouraged an increasingly wide cross-section of the community to experience dramatic productions…

We wanted to return theatre to the social act and share common daylight, weather and life… actors and writers even started to produce plays in the car park, on the stairs, and in the streets… It truly was theatre where, as Betty Burstall had promised Barry Oakley, you could touch the actors.

La Mama quickly became a workshop of ideas, a theatrical and literary laboratory. Writers were able to fail – as indeed they must – in order to improve; directors could play to their heart's content; and actors stretched, and sometimes discovered, themselves…

The Naked Truth: A Life in Parts, Graeme Blundell, 2008
http://www.amazon.com/Naked-Truth-Life-Parts/

Our small movement coincided with the return to Melbourne of a woman called Betty Burstall and her husband, Tim Burstall.

Her idea is to bring the New York theatre movement to Carlton, to Melbourne. She finds an old lingerie factory, Faraday Street in Carlton, she calls it La Mama, after one of the theatre companies in New York. We wanted to lock into that, into a very physical, broad acting style that was comic and satirical. Because, influenced by the new politics of that era, we wanted the theatre to be political in a way that the conventional bourgeois theatre in Australia certainly wasn't.

Gradually, around Carlton, this extraordinary group of actors developed. People like Max Gillies and Kerry Dwyer, who eventually became my first wife, Bruce Spence, Peter Cummins. This eventually became the La Mama Company which eventually became the Australian Performing Group, which moves from the La Mama Theatre to another theatre around the corner called The Pram Factory, which really becomes the centre of the whole alternative theatre in that era, now called the New Wave.

Graeme Blundell – Peter Thompson's *Talking Heads* (29vi09)
http://www.abc.net.au/tv/talkingheads/

Also note his *Australian Theatre: Backstage with Graeme Blundell* 1997

[You know reading all this about Betty's La Mama brainchild, you just think, heck, if we can't get a *Local Theatre* to help us start fair dinkum *Theatre in Education*, we'll just have to start our own 'Betty Burstall Memorial *TIE – Shake a Spear at Ignorance* Theatre' from scratch, shame *that* American sponsor into coughing up the money – 24/7 webcams everywhere – the making of, backstage, the actual Plays – "*the medium was the message*" Barry Oakley said (a 'hats off' to cutting edge educator Marshall McLuhan, 1911-1980) – in the modernday that *medium* is *Social Networking* – to make TIE financially viable, i.e. 'bang for the buck' of our *Local Sponsors*, everything goes up on our *Youtube Channel*, even train up and use lots of *LPD*s (Lame, Poor and Dispossessed Australians) to work with the Schools to replicate the formula...]

…It was a time you can't think yourself back into unless you're my age, I don't think, but there was a simmering anger that television was almost totally non-Australian, the occasional Australian novel happened, no film industry at all, absolutely zilch, none, no Australian plays on our stages. In fact, the Melbourne Theatre Company's articles of association of intent started off…number one was virtually…I can't recall the exact words but the meaning was '*to educate and uplift the barbarous natives*'. That was the function of theatre… because we are not a refined nation and theatre is one of the refining influences. It was that sort of scene; our stories weren't being told, our accents weren't being used and the alternative theatres at

Carlton [La Mama] sprang up fired by the off-off Broadway experience in the case of Betty Burstall, looking for new Australian voices, looking for Australian voices who were prepared to use their own accents, which was rare. So there was that pent up anger against a nation that wouldn't let its own stories be told.

The Book Show, ABC, 26 July 2006 – a conversation with playwright David Williamson
http://www.abc.net.au/rn/bookshow/

"…In addition Betty Burstall, founder of the pioneering alternative theatre, La Mama, is interviewed…
Betty Burstall has perceptively observed that Williamson's scripts (and I would add characters) are '*flat*'…
Williamson's emergence as a playwright came through his association with La Mama. The experimental milieu proved conducive for Williamson's predilection for exploring a contemporary Australian idiom within the form of naturalistic theatre…"

James Paul Review 29 May 2008
http://www.dvdbits.com

Stork is based on David Williamson's first play, The Coming of Stork, which Betty Burstall had premiered at La Mama, her café-theatre in Melbourne, in 1970. The play was co-directed by young actors Alan Finney and Martin Phelan, and had only nine performances, but it was popular… Alan Finney had begun working at Village Roadshow, writing study guides for schools. *Stork* became one of the first Australian films that Village Roadshow would distribute. Its success led directly to the formation of Hexagon Productions, a partnership between Village Roadshow and the companies that made *Stork*. This was the first time that distribution and production were integrated in one Australian company, a model that has rarely been possible since. Hexagon was a major force in the commercial revival of an Australian film industry, producing a string of popular films, among them *Alvin Purple*…

Stork was the first of the so-called 'ocker' comedies (it preceded Bazza McKenzie and Alvin Purple). Its social milieu is the Carlton counter-culture of the 60s. The targets of its humour are the social goals and values of the middle-classes – conformity, ambition, marriage, the pretensions of the corporate world or the academic and art establishments. To everyone's amazement, *Stork* turned out to be the first Australian commercial feature success since the 50s.

Australian Screen – National Film Archive
http://aso.gov.au

> [Clearly, without Betty Burstall's creative imitative and drive in getting *La Mama* going, *Stork* would not have happened, and if *Stork* didn't happen, then neither would have Alvin Purple and the rest of Tim Burstall's Film career. Right from the start in the mid 1940s, she was the one that got in with Arthur Boyd *shake-scene*.
>
> If he hadn't ran into Betty, Tim probably would not have a *Wikipedia* page today. Conversely, the way it's all worked out, Betty doesn't have a *Wikipedia* page (once we get a bit further along with her biography will correct that too, as mentioned elsewhere it took us to create the Wikipedia page for her counterpart, Elizabeth Trentham, as well as *Susan de Vere*.)
>
> (The same goes for the career of thermo dynamics engineering teacher cum playwright David Williamson.)
>
> It's interesting to note that Betty Burstall was listed on Tim Burstall's IMDB brief as an obscure Betty *Rogers* – no where in her 60+ year career does she use that name.
>
> But there are some that recognize her achievements, she was awarded her AO (Order of Australia) years before Tim got his.]

"… and the 1986 adaptation of D.H. Lawrence's Kangaroo… launched the film careers of many well-known actors including Bruce Spence, Jacki Weaver, Graeme Blundell, Jack Thompson, John Waters and Judy Davis. His wife Betty, an important figure in her own right, founded the pioneering La Mama Theatre in Melbourne in the late '60s, where many leading 'new wave' playwrights including David Williamson had their first successes, and Tim was an integral part of the fertile creative scene that centred on the theatre."

Alan Finney, general manager of Australian-based film distributor Buena Vista International, worked with Burstall in his production company, Hexagon Productions, and helped produce Alvin Purple, Peterson and other films.

"We didn't have a film industry in Australia then. What Stork, along with the likes of The Adventures of Barry McKenzie and The Naked Bunyip did was lead us to believe that there

was a possibility that we could continuously make films in Australia, that we could establish an industry where the stories came out of here and the actors, directors and other technicians came out of here. Tim was always the combination of a fantastic creative filmmaker. At the same time he had a very good sense of business strategies."

Tim Burstall died suddenly and unexpectedly on the evening of Sunday 18 April. He suffered a massive stroke while attending a screening of his short films, organised by Eltham Council, the Melbourne suburb where he made his first feature, The Prize. He was taken to hospital, but died soon after, in the early hours of 19 April.

Burstall is survived by his wife Betty and his sons Dan, a cinematographer, and Tom, a film producer and husband of actor Sigrid Thornton.

http://www.milesago.com

Tim Burstall suffered a stroke on Sunday evening during a screening of his films organised by Eltham Council, the Melbourne suburb where he made his first feature, *The Prize*. He was taken to hospital, but died yesterday morning.

Burstall is survived by his sons Tom and Dan and his partner Betty Burstall, the founder of Melbourne's La Mama Theatre.

http://www.smh.com.au/articles/2004/04/19/1082357114637.html

Video Interview
Betty Burstall interviewed by Hazel de Berg in the Hazel de Berg collection [sound recording] 1973
http://catalogue.nla.gov.au/Record/2202806
In the interview Burstall speaks of La Mama Experimental Theatre and Writers Workshop; her aspirations for the theatre and workshop; the selection criteria for plays to be produced in La Mama.

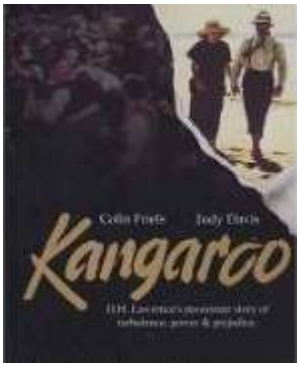
Also there is the book *La Mama, the story of a theatre / Liz Jones with Betty Burstall and Helen Garner*, 1986
http://catalogue.nla.gov.au/Record/1908016

Betty sat for several portraits for Arthur Boyd (20/07/1920 – 24/4/1999) in the late 1940s, she would even go around and help out Boyd's pottery business at Murrumbeena.
(http://www.gleneira.vic.gov.au/Files/The_Murrumbeena_Boyds.pdf)



Betty Burstall parted with her
John Blackman drawing (inset)
in *2005* after some 40-odd years

Kangaroo
One of the Films particularly relevant to us is the 1986 production, *Kangaroo.*



Starring the husband and wife team of Colin Friels (apparently he is into the Australian Light Horse like us too) he has no illusions about being an actor in Australia. "It's a hobby. There's no work." That gives him time for his other great love, horses. He was involved in putting on a

horse show in Tamworth that recreated the *Battle of Bathsheba* and says that put him on cloud nine in a way that theatre rarely does. Still, Friels is always complaining about not getting offered any work.
"I haven't worked for 10 years" …
SMH *Friels Fires Up* by Catherine Keenan 25 February 2011
http://www.smh.com.au

> May be Colin would be interested in playing General Harry Chauvel in our *Australians of Arabia* movie) and Judy Davis (we have the ideal part for her too http://australiansofarabia.wordpress.com/screenplay/
> We were hoping to get the AOA movie made for the Government's *Anzac Centenary* – which we were actually the catalyst with all our letters to Canberra in early 2010, but no doubt will have to be made overseas because of the Gallipoli defeat tunnel vision. And of course it would be dedicated to Betty Burstall.)
> Anyway *Kangaroo* is about DH Lawrence and wife Frieda's time in Australia at Thirroul in 1922 which we cover here: http://ladychatterleyspostofficelover.wordpress.com

Issue
Betty and Tim had two sons, Dan Burstall (b. 1951) a cinematographer, including *Kangaroo* and Tom Burstall (b. 1954), who started out as a director after graduating from NIDA in 1972, later branching into film risk manager and producer. Tom is very much involved in Australian Film through Cinemedia and acts as a production analyst for several Australian and International Film companies. He is married to actor Sigrid Thornton (b. 1959) – in turn giving Betty at least two grandchildren, Ben and Jaz.

> *Betty Burstall*, *Order of Australia*
> Betty Burstall was awarded an Order of Australia first before her husband in 1993 (Tim got his AO a few years later) in recognition of her service to the performing arts:
> Name: BURSTALL, Betty Margaret
> Award: Member of the Order of Australia
> Post-nominal: AM
> Date granted: 13 June 1993
> State: VIC
> Suburb: FITZROY
> Postcode: 3065
> Country: Australia
> Citation: In recognition of service to the performing arts
> http://www.itsanhonour.gov.au

~*~*~*~
Betty Margaret Burstall AO
1926-
Shaked a Spear at Ignorance
~*~*~*~

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Home School / University

Seems like a cool idea to have a *home* university for our multi-media project. And it could be in any country.

Your students could be involved in every facet of its evolution, helping their careers along nicely.
Setting up an international Theatre in Education (TIE) Foundation with its own .org website and Theatre Channel will be a key component of our altruistic objectives.

Traditional snob publishers and book stores are now dinosaurs we will be using Social Media, Smashwords and Amazon's CreateSpace.

Having your school on board would enhance our ability to take advantage of all opportunities.

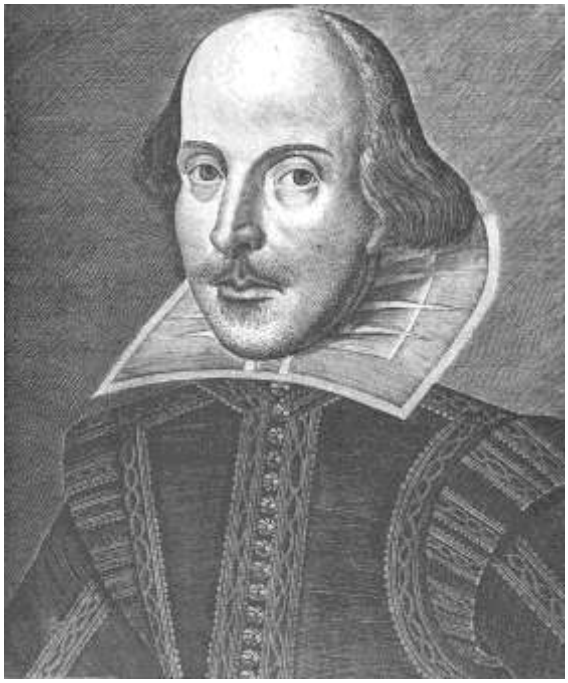
Q: What's the main advantage for any interested student over the longterm?
A: Vere*-like Immortality just like his Silexedra University Wits (*or at least a stable interesting career option in a highly competitive world where you otherwise face long periods of unemployment; or in middle age with a time consuming family, forced to go back to university at night to get extra qualifications; or be stuck in a boring job, or a soon redundant one).

Needless to say, all this would significantly lift the international profile of your university.

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A good way to start is give each student a copy of the picture on the frontispiece of the *First Folio*, then without giving them any background, ask them if they see anything funny about it.

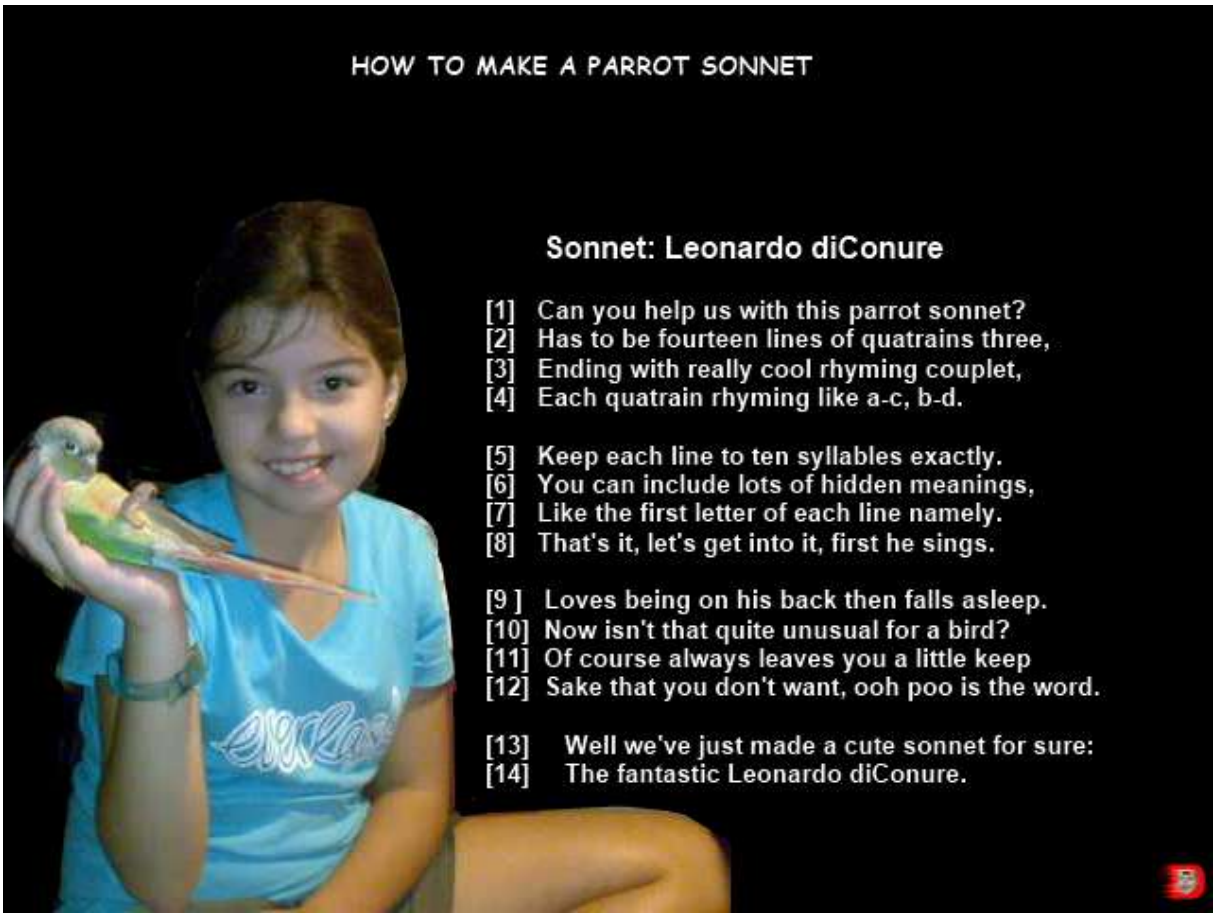
[Hint: The last count was some 33 funny things about it.]



This image of it can be expanded to A4 size

After the exercise you could show them what Leonardo diConure thought as recorded for posterity on our Youtube Channel.

Upload some video of your class exercises to Youtube too and let us know when you do – we might have a little global school competition with a prize, as well as inclusion in the next edition of our eBook.



< http://www.youtube.com/watch?v=xgHdIQE0IS4 >

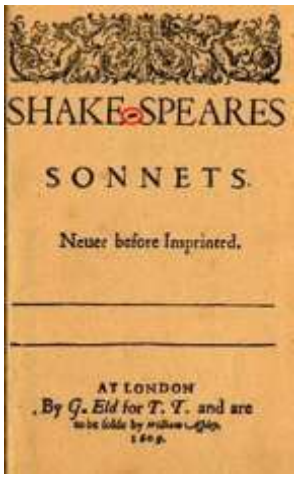
Put on a Play

Ask the class what hidden meanings the name "shake-speare" might have. Talk about the history of Elizabethan Theatre. Explain the importance of *Pallas Athena* and her 'shaking a spear at ignorance'.

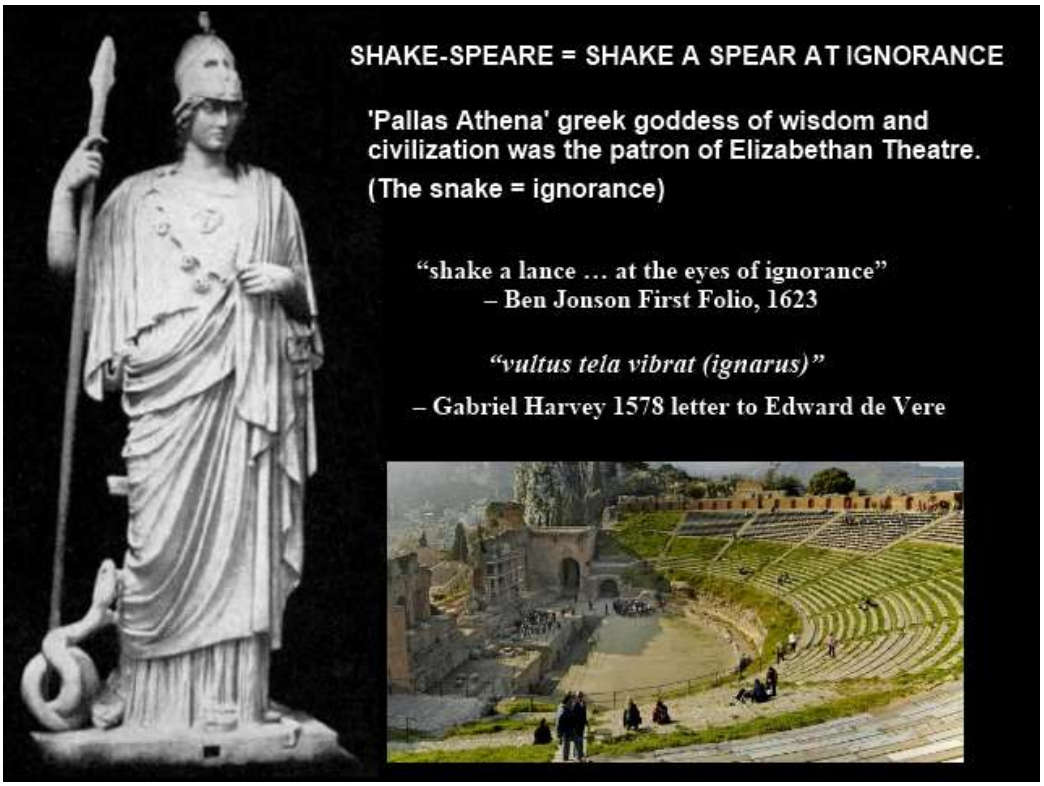
Get the class to put on a Play about it. Either start from scratch or modify the suggestion below to get started.

Background

The pseudonym "Shake-speare" was often hyphenated in print – a dead giveaway that it was a front for someone else, e.g. on publication of SHAKE-SPEARES SONNETS, 1609.



The Elizabethan understanding of *Pallas/Athena* (*Minerva*) Greek goddess of wisdom and civilization, and thus patron of the theatre was basically her 'shaking a speare at ignorance' (using a lance-shaped pen – 'the pen is mightier than the sword').



..

SHAKE-A-SPEAR at IGNORANCE
A Children's Play
by Tara & Peter Hogan

CONTENTS

• Introduction: *Outline – Plot – Characters – The Scene*

• CURTAIN UP: *Athena appears to Iggie.*
• *SMARTBOARD: Athena conjures up a SMARTBOARD to explain things.*
• *FIRST FOLIO MASK – Edward's daughter Susan de Vere makes publication possible.*
• *Stratfordians: Guillem Shaksper of Stratford.*
• *Oxfordians: Edward de Vere, Earl of Oxford.*
• *Notorious Hyphen: Shake-speare – homage to Athena [e.g. SONNETS front cover].*
• *1576: The Theatre – Edward returns from Europe.*
• *Silexedra: Edward lives near The Theatre at Fisher's Folly, Bishopsgate [see MAP] – surrounds himself with his motley crew.*
• *Add Theatre Studies to the Education Curriculum*
• CURTAIN DOWN
..

INTRODUCTION

Outline

A Children's Play with 5 principal characters – about Edward de Vere being the true author of the Shakespeare Plays; the importance of Theatre in Education (TIE) as part of the National Curriculum (including School Excursions to local Theatres) in a world of ever increasing demand for the Producers of *Content* (scripting, acting, set design, directing, producing); and having a *Theatre Channel*.

Plot

A young boy, *Iggie* is playing video games in his bedroom, on his iPad …thumbs going / video screen flashing – action stuff, lots of blood and violence. Suddenly a magical fairy-like figure appears holding a spear. It's the Greek goddess (of Wisdom, Civilization, Theatre) *Athena*. By getting Iggie to download our eBook about Edward de Vere being the true author of the Shake-speare Plays, watching it together, and then explaining everything using a SMARTBOARD with Iggie we come to see how important Theatre Studies are to children's education and careers.

During the action we go back 400 years to scenes involving *Edward de Vere*, Elizabeth Trentham, Susan de Vere – probably twice: in 1597 when Edward is working on the Plays and Sonnets (particularly #37 "*a decrepit father made lame by fortune's dearest spite*"); and 1623 when Susan uses the *First Folio* to get her brother *Henry de Vere* released from the Tower of London (he gets out straight after its publication after 2 years, Henry was also in cahoots with Southampton).

Characters

The characters are all masked in keeping with our underlying emphasis on the First Folio Mask, which is fundamentally a *homage* to the epochal Greek tradition.



Athena – the Greek goddess – a young girl.
Iggie – a young boy.
Edward de Vere – 17th Earl of Oxford, true author of the Shakespeare Plays.
Elizabeth Trentham – is 2nd wife and 'Prime Facilitator' of the Shakespeare canon – a proto-feminist and the most underrated woman in history.
Susan de Vere – his youngest daughter and 'Prime Shaker' in getting the First Folio published.
Queen Elizabeth

The Scene

Iggie's bedroom – he is supposed to be studying, instead he is playing video games – thumbs going / screen flashing – action stuff, lots of blood and violence. Suddenly a magical fairy-like figure appears holding a spear.

Make a model of the set:



Video of Theatre model construction:
http://www.youtube.com/watch?v=sMAcoOztv-4



Make life-sized models and
costumes for Athena and Iggie.

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CURTAIN UP

Iggie: (Excited, yelling and screaming) Kill! Kill! Kill! Take that, and that…

Athena: Why don't you read a book or do something creative, like working on the end-of-year *School Play*?

I: Wuh, where did you come from… who are you?

A: I'm Athena – Greek goddess of stuff like *Wisdom*, *Civilization*, and *THEATRE* – putting on a Play. Athens, the capital city of Greece, is named after me, and it's where the first Plays were shown in an ampi-theatre 2,500 years ago. The roots of Theatre can still be seen at the *Acropolis.*

I: "Theatre", who cares about Theatre, how about games? And what's with the SPEAR?

A: I'm always *shaking my spear* whenever I sense '*Ignorance*' is around…

I: "Ignorance" – what's does that mean?

A: Kids growing up with their heads in the sand … but that's not their fault.
Theatre is still very important, it leads into *Filmmaking*, even the storylines of video games go back to those early Plays. And the most famous of all were written by *Shakespeare*.

I: "Shakespeare" – that's a weird name. Who cares about Shakespeare?!

A: Look, you like eBooks, right? Here's one about Shakespeare, and who really wrote those plays 400 years ago, and why they were written; but it also captures the magic of Theatre. Why don't you *download* it… we'll watch it together. Stand back, we're gonna need a SMARTBOARD!

[Athena magically conjures up a SMARTBOARD to explain things.]



(Some time later)

I: Wow, that movie was cool…I've got heaps of questions, though.

A: Ask away, I've got hundreds of years to kill.

I: Is everything in that true. I mean is there clear proof that Edward de Vere wrote the Shakespeare Plays. I'd like to know more about that Edward de Vere guy, a bit more background, please.

A: I'll try to keep it nice and simple, cuz there is so much stuff out there, so many books and websites, you can get overwhelmed by it all.

A (cont.): Let's cut straight to the point, and start at the end, by taking the FIRST FOLIO, first.

I: "FIRST FOLIO" – what's that?

A: Well, some years after Edward died, in 1623 – some 36 Shakespeare Plays were, out of the blue, brought together and published. And although in those days women had to stay behind the scenes, it was Edward's daughter, Susan de Vere, that worked with the printer, William Jaggard, who she knew well already, to get them published. Her husband and his brother are the ones that get the 'Dedication'.

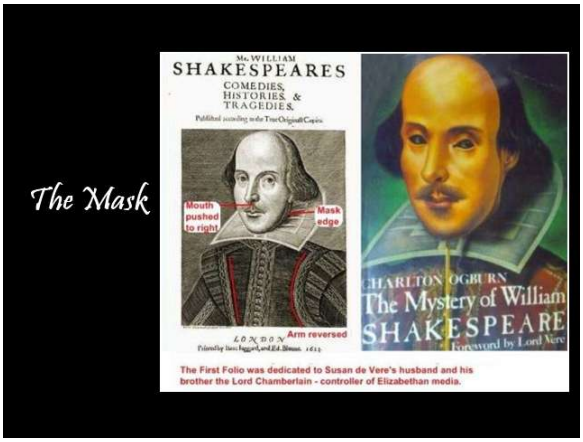
I: "Dedication" – what's that?

A: It's recognition to the people who made the publication possible, it usually appears after the title page.
Anyway straight after it was published, Susan's brother *Henry de Vere*, suddenly got released from the Tower of London after being locked up for almost 2 years. Susan's plan had worked – publishing all of Edward de Vere's plays, many about the great days of England and its Kings…. made the current King James happy and reminded him how much Edward de Vere had done for the Country. And Susan de Vere was a close friend of the editor of the First Folio, Ben Jonson, she even acted in several of Jonson's 'masques', which are short plays.
And to emphasize that 'William Shake-speare' was only a *pseudonym*.

I: "*Suedo*-" what?

A: It means a 'pen-name'. To use another name as a front.
Anyway the cover picture they use of the author is clearly a MASK.
Just Google "FIRST FOLIO MASK".

[Up comes the First Folio Mask]



A (cont.): You can see the FIRM LINE showing the edge of the mask going down around the side of the face… and the MOUTH is pushed way over to the right, one of the arms is reversed. 'Stratfordians' whenever they re-produce that picture in their books, always shade over that line to hide it.

I: "Stratfordians" – what's are they?

A: Stratfordians are the people that do everything they can to continue the myth that a man called 'William Shaksper' wrote the Plays. He didn't even sign his name as Shakespeare, and likely pronounced it as 'Shaks-per' – he was from Stratford, which was a little village on the Avon River, north-west of London, in the Warwickshire county. But Edward de Vere in his twilight years lived near a suburb in London called Stratford, and he even had family estates in Warwickshire, at Bilton and Billesley.

I: I think I'm getting it all now. It's really quite simple: *the Hyphen, the Mask, and the Daughter*.

The 3 Dead Giveaways Vere = Shake-speare:
1. The Hyphen
2. The Mask
3. The Daughter

A: You did it Iggy! The *Shakepspeare Authorship Question* simplified – something a lot of grown up, very privileged people could not do.

I: Why are they allowed to keep teaching us this crap then?

A: Because Shakespeare is now a billion dollar industry. There are more books written about this *Willie Shaksper* than any other historical figure, even religion ones. You go into any book store or library, you'll see rows and rows of them, with always another one on the best seller list.

I: Well how do they fill up so many books?

A: Amazing isn't it, especially when the fact is, there are absolutely no historical documents proving Shaksper wrote the plays, or that he could even read and write. After he died his Will doesn't even mention any books or plays, and leaves his "second best bed to his wife". So if you look closely at the books about him, everything is guessing, they are just full of *airy-fairy* words like, "probably", 'undoubtedly', 'must have dones", and general stuff about the Times during the reign of Queen Elizabeth the First.

I: Can't we stop these guys?

A: They are now very powerful. Remember this has developed over 400 years. They are in the box seat. The public over time get comfortable, so comfortable with myths that they soon become historical fact. Happens all the time.

I: But aren't there some cool people that have stood up and said this sucks.

A: Yes, we are not alone. For instance, some of the most famous *Shakespearean Actors* have: Sir John Gielgud, Orson Welles; in the modern day, Derek Jacobi, Mark Rylance, Keith

Brannagh, even Keanu Reeves. Then there's famous writers like: Mark Twain – his book, *Is Shakespeare Dead?* is hilarious; Sigmund Freud; and Henry James put it best in his 26 August 1903 letter to Violet Hunt saying, "I am 'a sort of' haunted by the conviction that the divine William is the biggest and most successful fraud ever practiced on a patient world… I find it almost impossible to conceive that Bacon wrote the plays as to conceive that the man from Stratford, as we now the man from Stratford, did."

I: "Gullible", what's that?

A: It means people who are easily sucked in – ignorant. Have you ever heard of the *Mushroom Syndrome*? "Feed them on shit and keep them in the dark".

I: Well, what do they call us folks that don't like being treated like mushrooms?

A: We're *Oxfordians* – because Edward de Vere was the 17th Earl of *Oxford* – one of the oldest royal titles in English history. And Edward was really into history. He had great teachers when he was a kid, like his Uncle Arthur Golding, Thomas Smith and Laurence Nowell – did you see the *Beowulf* movie? We have Nowell to thank for preserving that classic hero story. Edward was taught a lot of the most famous Greek and Old Scandinavian mythology – that includes Denmark – through translations of people like *Saxo Grammaticus*. That's how he got the idea for his most famous play, 'Hamlet'.
And when he wrote plays on England's history he couldn't resist over-promoting his ancestors like the 13th Earl of Oxford in his 'Henry the Sixth' Play.

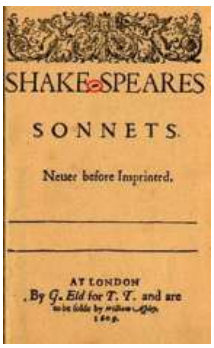
I: Tell me more about the pseudonym he used.

A: "Shake-speare" was also often printed with a hyphen, for example, on the front cover of the famous Sonnets.

I: "Sonnets…?

A: A book of poems. Shake-hyphen-Spear. Just *Google* it.

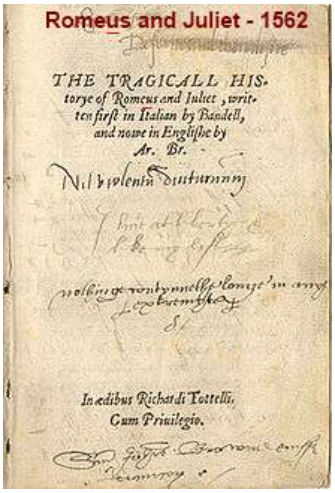
[Up comes SHAKE-SPEARES SONNETS*]*


SHAKE-SPEARES
SONNETS.
Neuer before Imprinted.
AT LONDON
By G. Eld for T. T. and are

Actually, that's where I, as the goddess Athena come in… Edward de Vere had picked the perfect pen-name, in those days they knew I was all about *shaking a spear at ignorance*… Ben Jonson in the First Folio, says "shake a lance … at the eyes of ignorance".
But long before the Plays were even written in 1578 another writer, Geoffrey Harvey, gave Edward the idea to use it, in a letter to him, in Latin. After references to me, he has the words *"vultus tela vibrat"*, which translates as *'thy will shake spears'*.
So you can see Edward de Vere and his children are all over the '*Shake-scene*'.

I: Wow, amazing. I just think this Theatre stuff is so cool. I really want to get into it. Maybe even have a go at writing a play like Edward de Vere. How old was he when he started?

A: Well, there's a work called *The Tragical History of Romeus & Juliet* that was published 1562, under what looks like one of his early pen-names, Arthur Brooke, because nothing was heard of that guy again, that was when he was just 12.



A (cont.): He was always reworking his plays. That one later became *Romeo & Juliet*.

I: Wow, where did he get his ideas for plays from?

A: What really got him going was going over to Europe, especially Italy and France, when he was about 25. Their Theatre was way ahead of England, so he picked up lots of ideas.
It can be no coincidence that the year he returns, 1576, the first public Theatre was opened when he return to England. And you know what is was called?

I: What?

A: '*THE THEATRE*'. That popularized the use of the word. Before that it was just the Greek, amphitheatre.
Edward de Vere soon attracts around him a band of merry men, his motley crew, to help get his plays out. This mainly happens at his London house which just happens to just down the road from, guess what?

I: The Theatre!

A: That's right. His little *Play Production House* seems to have been called '*Silexedra*'. This is all happening at… actually just
Google "Fisher's Folly Bishopsgate London" MAP.
That's it.



A (cont.): This motley crew includes some of his early frontmen:

[Up on the SMARTBOARD we see a MONTAGE of these frontmen:
• John Lyly – "Euphues" – the first English novel with dedication to Vere;
• Anthony Munday – "Robin Hood" contribution, Munday also links into William Hall, "Mr. W.H." of the Sonnets dedication;
• Robert Greene – "Menaphon: Camilla's Alarm to Slumbering Euphues in his Melancholy Cell at Silexedra" (for some reason the full title including the allusion to Silexedra is always left out by Stratos!) and its Preface by Thomas Nashe/aka Francis Bacon, "[Vere] will afford you whole Hamlets, I should say handfuls of tragical speeches", and Shake-scene = Theatre-scene – Edward de Vere's whine at Edward Alleyn, the real "upstart crow";
• Thomas Kyd – The Spanish Tragedy ("Hieronymo's mad againe" – the line chosen by TS Eliot for the end of The Waste Land);
• Thomas Lodge – "Rosalynde: Euphues Golden Legacy, Found After His Death In His Cell

At Silexedra" (based on As You Like It);
• Thomas Watson who brought along a young Christopher Marlowe, leading to "Tamburlaine the Great", aka 'Timur the Lame'…

Athena shows Iggie examples from the Sonnets of the repeated allusion to the author being "lame" :

Sonnet 37

As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made ***lame*** by fortune's dearest spite,
Take all my comfort of thy worth and truth. *4*

For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy *parts* do crowned sit,
I make my love engrafted to this store. *8*

So then I am not ***lame***, ***poor***, nor ***despised***,
Whilst that this shadow doth such substance give
That I in thy abundance am sufficed,
And by a part of all thy glory live. *12*

Look what is best, that best I wish in thee.
This wish I have; then ten times happy me. *14*

Note: The standard structure of a sonnet is highly complex and mathematical, including exactly 5 pairs of syllables, second stressed, in each line – requiring quite an educated author:



A (cont.): You see, all this explains why people wonder why, if Shakespeare was such a great playwright, why was he always plagiarizing other writer's work?

I: "Plagiarizing"?

A: Plagiarizing – copying other people's stuff and holding out to be your own original work. Continuing, the answer is that all along, it was just Edward de Vere re-working his earlier work, often using a frontman.

I: Like "Romeus & Juliet" when he was 12.

A: Right. Back on his life, Edward is not in the best of health in the 1580s, especially with a leg injury he got in a fight. So he has *being lame on the brain* – as we see, that shows up in his writing.

A (cont.): Also, his first wife dies at just age 32, in 1588.
Then he has a stroke of major luck, not just for him but for posterity.

I: Posterity?

A: Us, future generations. Because he settles down with Elizabeth Trentham, his second wife, in the early 1590s. *She's gotta be the most slighted woman in history!* Without her, he could not have done it.

[Athena brings up on the SMARTBOARD Elizabeth Trentham's role from our Wikipedia original.]

A (cont): Edward's Plays getting more famous from that point, he's gonna sometimes need a frontman to match his *Shake-a-spear* pseudonym, the perfect match patsy is found…

I: That *Willie Shaksper* guy.

A: That's right. Actually some years earlier, in 1584, Edward's little Theatre Company, *The Queen's Men* when touring Plays around the country also did Shaksper's hometown of Stratford. Shaksper, ever the opportunist, may have jumped on board Edward's wagon. It's interesting that in Elizabeth Trentham's Will (she died in 1612) she leaves an annual payment to "*my dombe man*", for as long as he lives. Who do *you* think her *dombe man* was?

I: *Willie Shaksper again!* I think I'm starting to get it all now. It all makes sense when you can see that Edward de Vere wrote the Shakespeare Plays.

A: It's not just the importance of recognizing his genius, and how it all happened, it also highlights the wonder of Theatre.

I: Yeah I really want to get into Theatre now. But you know Athena, at my school we've got the usual stuff like: Chess, School Band, Music, Library, Sport, Religion – which a lot of kids don't even do, just sit around doing nothing special, Languages, Art, Craft, Dance… but, why don't we have *THEATRE* – why can't we put on Plays… make costumes, stage settings, write our own Play even, take turns acting the roles, one is a Director, the whole thing. Then put on an end-of-year school Play for parents – making Play Bills, selling tickets, Sponsors even – making money for the School. Enter competitions against other schools… Awards for Best Play. All that would help us get into a school like Newtown Performing Arts High School, too. The Sky is the limit, Athena!

A: Your exactly right Iggie. And to *start shaking the spear* to make it all possible, you and your parents can help us pressure our government on the importance of *Theatre in Education* (T.I.E. – like the Brits have) as part of the National Curriculum (including School Excursions to local Theatres) in a world of ever increasing demand for the Producers of *Content* (scripting, acting, set design, directing, producing).

Please Prime Minister,
we don't want to grow up Users,
we want to grow up ***PRODUCERS***!

First step, join new Theatre in Education club – TIE.

I: What's that?

A: It's a place where Australians can get together and *shake-a-spear at ignorance*. Just *Google* it. …The website explains everything. In addition to getting *Theatre Studies* added to the Education Curriculum, you can also help us get a fair dinkum *Theatre Channel*, with Radio and Internet downloads – imagine, anytime of the day you could see a Play, classics like Shake-speare, productions from *Local Theatre*, even your *School Plays*.
In the meantime, you can start by putting stuff up on our new Youtube Theatre Channel – your School Plays, even ask your Local Theatre if you can put their Plays up too – do it as a little documentary, but from a *Kid's point-of-view*, interview the actors during rehearsals, then the big opening night, it'll be fun.
Well I've gotta fly… tell everyone to join up, and remember our motto…

I: You bet, just watch me, I'm really going to do my bit to *Shake-a-Spear at Ignorance*. Then everyone will get the gist of what it's about.

CURTAIN DOWN

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Theatre Channel

It's the perfect time to push for Theatre Channel – starting with *Youtube*, and eventually on Cable TV and Digital Radio.
Imagine the choice! …Theatre in Education School Plays: Primary, High School & University; Local Theatre; Genres: the Classics, Shakespeare, New Wave, Tragedies,

Comedies…
Eventually we could have Theatre Channels for each category.
All funded by Sponsors – they would certainly get a bang for their advertising buck. Always something cerebral (even if it was produced by 9 year old kids) worth watching, unlike the current non-productive couch potato fodder.
Security would be no problem for kids – they just wear masks. *Masques* were very common in Elizabethan Theatre.

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Our England Tour & Location Filming

Silexedra (Bishopsgate) – Hackney – Wilton

Retracing the Vere/Shakespeare story from Silexedra (Fisher's Folly Bishopsgate London) 1580s to King's Place Hackney (now BSix College Brooke House and next to the London suburb of Stratford all surrounding the 2012 Olympics site) to Wilton (*already a tourist attraction, even more so after -☻D – see* Wilton House Tours). Also at these critically important landmarks we will do some on location filming, like the "No, no Mr Jaggard this is not the picture I want" at Susan de Vere's home.



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***The Hyphen, The Mask & The Daughter* Movie/TV Series/Play – Synopsis**

Tagline:
The Shakespeare Identity Problem solved with *Einsteinian* simplicity: H + M + D = S
- Youtube 23sec Primer | Act Summary

The 'Establishment' elitist snob academes with their lifetime employment that are entrusted with the education of our children, deem the idea of Edward de Vere as the true author of Shake-speare's Sonnets and Plays as absurd, anyone that questions their dogma is a heretic. The world is flat. The Sun revolves around the Earth.

For immediate credibility the credits spotlight:

Story based on
AMADIS DE GAULE 1590-1619
by **EDWARD DE VERE / ANTHONY MUNDAY**
&
THE COUNTESS OF MONTGOMERY'S URANIA 1621
by **SUSAN DE VERE / MARY SIDNEY WROTH**

Our story starts in 1523 and unfolds over exactly 100 years to the climax in 1623.
Taking in the final years of Henry VIII; 'The Evolution of the English Sonnet'; backdrop of Tudor sex scandals, 'strange bedfellows', warped *endogamy* – incest and early-teen marriage contracts [even using Sonnets to do the wooing; contracted marriages where the bride is as young as 11 – the Countess of Montgomery, Susan de Vere matched her own son Charles Herbert (Pembroke earldom) 15 with Mary Villiers 13 (Buckingham earldom); Susan's mother was 15 when her father the power-hungry William Cecil forced his orphaned ward of the state, Edward de Vere, to marry her...] largely brought on by their

obsession with purebloods to increase their '*in line to the throne*' ranking, influence and royal grants.

Henry VIII at age 18 (r. 1509-47) had married his brother's (Prince Arthur – married and dead at 16) wife. The first printed work of Elizabeth I was a translation done in 1545 at age 12 of a poem (*Heptameron*) by Marguerite de Valois (1492-1549; queen consort of Henry II of Navarre 1503-55, her brother became Francis I of France r. 1515-1547) in which the notion of incest prevails. And we have Mary Sidney Wroth's 'collaboration' with best friend Susan de Vere (Countess of Montgomery) to produce *The Countess of Montgomery's Urania* 1621, the first non-male prose romance printed in English, is a *roman à clef* about incestuous relationships (not just allusions to Susan's father, Wroth had a longtime relationship – it produced 2 bastard children – with her first cousin, William Herbert, Earl of Pembroke (and Lord Chamberlain – overseer of the registration of Plays) brother of Philip Herbert, Earl of Montgomery, husband of Susan (William and Philip Herbert are the 'INCOMPARABLE PAIRE OF BRETHREN' dedicatees of the *First Folio*; and are the sons of Mary Sidney who had an incestuous relationship with her brother Philip Sidney) strongly influenced by the Vere's (Edward & Susan, in 'collaboration' with Anthony Munday) *Amadis de Gaule* (1590s-1619) which has all these standard motifs, including the bastard child who grows up to learn of his true royal heritage – Susan's 'message in a bottle' to posterity.
All this leads to the climax revolving around the publication of the First Folio in 1623 made possible by the daughter, Susan de Vere (conjuring up King Lear's daughter Cordelia) proto-feminist and *most slighted woman in history*, who 'delivers the goods' by ensuring immortality for her father, *William Shake-speare*.

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THE HYPHEN, THE MASK & THE DAUGHTER

Act / 100 Year Summary

Act I: 1523s-1560s – "The Hyphen" (Sex & Evolution of English Sonnet)

– Tudor Sex: incest, early-teen marriage contracts, and bastard heir to the throne: Elizabeth's teen birth to our Edward, raised by John de Vere 16th Earl of Oxford.
– Evolution of English Sonnet – 'Father of English Sonnet' Henry Howard Earl of Surrey marries Frances de Vere, daughter of John de Vere 15th Earl of Oxford.

Act II: 1560s-1600s – "The Mask" (Evolution of the Masked Genius)

– Aunt Frances gives young nephew Edward de Vere original manuscripts of Uncle Henry's Sonnets.

> Young Vere: "I want to be just like uncle Henry, a great writer."
> Aunt Frances: "He was careless, and executed so young. Just think how much more de could have written. You must be very careful, you must always *mask* yourself."

– Gray's Inn Fraternity (Law, Private Plays / Brotherhood of Pallas Athena) – *Silexedra* Writing Factory
– Marries Elizabeth Trentham, she buys Kings Place Hackney so 'lame, poor and despised, and dispossessed by *Fortune's spite*', Vere can write.

Act III: 1600s-1623 – "The Daughter" (Message in a Bottle to Posterity)

– *The Exit* – Vere, obsessed with *Amadis de Gaule*, fakes his death – *Don Quixote*.
– Climax – Publication of First Folio set against the 'Spanish Match' power struggle – *King Lear* intercut – Message in a Bottle to Posterity. THE END

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FADE IN
Credits roll over shot of DEEP SEAS as we PAN down we can just make out a BOTTLE floating out in the middle of nowhere. Credits end and we begin our story to be told over exactly 100 years:

Act I: 1523s-1560s – "The Hyphen" (Sex & Evolution of English Sonnet)

• 1523: A courtyard, 9 year old Henry Howard (first cousin of Anne Boleyn [c.1501/1507 – 19 May 1536], mother of Queen Elizabeth [Anne Boleyn's mother was Elizabeth Howard, brother of Thomas Howard – father of our Henry Howard]) playing with Henry FitzRoy ('son of Royalty'; Duke of Richmond; at just 14 will marry Henry Howard's sister Mary; dead at 17) Henry VIII's bastard son.

• 1525: Anne Boleyn being wooed by a letter from Henry VIII while having an incestuous relationship with her brother, George.

• 1532: Henry Howard accompanies Henry VIII along with Anne Boleyn and Henry Fitzroy on a visit to the Court of Francis I of France. The experience has the 18 year old Henry Howard's world open to a new style of poetry. Now we begin revealing waters that cannot be muddied by the Stratford Sham Industry – 'The Evolution of the English Sonnet'. We see how Henry Howard (Earl of Surrey) becomes the 'The Father of the English Sonnet'; the marriage contract is set between Henry and Frances *de Vere*, daughter of John de Vere 15th *Earl of Oxford* while both are in their teens.

• 1533: Anne Boleyn, now Queen, complaining about fat and impotent Henry VIII while having an affair with Henry Norris, and continuing incest with brother. Anne gives birth to Elizabeth (who will become Queen in 1558).

• 1536: Anne Boleyn, brother and Henry Norris executed. Henry VIII immediately marries Jane Seymour, she soon gives birth to the future Edward VI who will be dead at 16.

• 1537: Henry Howard by now known as a "*hothead*" and iconoclast, his seditious Play is performed on May Day (famous for the "*ill May Day*" uprisings) about how a King should rule. Henry begins using an ancestral coat of arms suggestive he should be King.

The hunt is up, the hunt is up.
The masters of art and doctors of divinity,
Have brought this realm out of a good unity.
– John Hogan, 'ill May Day' Uprisings, 1537

• 1547: We continue to follow Henry & Frances' marriage to the tragedy of Henry's execution at barely 32, on trumped up charges by the Seymours. (Henry VIII dies soon after – William Herbert, 1st Earl of Pembroke (c. 1501-1570; built 'Wilton House' formerly an abbey out of grant from Henry VIII) becomes one of the guardians of the young King Edward VI.)

• 1548: Thomas Seymour seduces the young Elizabeth – as per the age-old standard motif (see *Amadis de Gaule* later) an illegitimate baby is born, given the royal name, Edward, a possible future '*Edward VII*', then raised by a knight (like *Gandales*) in this case it will be the manipulated John de Vere, 16th Earl of Oxford, whose ancestral holdings have been coming and going depending on the faction pulling the strings, including Arthur Golding – John de Vere must now marry Golding's sister Margery and raise Edward – Arthur Golding would become one of precocious Edward's advisers, later would come the translation of Ovid's *Metamorphoses* (unlikely Golding had much involvement as he specialized in religious themes, unlike liberal Ovid) which is prominent in the Shake-speare works.

• 1553: Young Edward VI murdered (poisoned), William Herbert initially supports Jane Grey's claim to the throne, arranges for son to marry Jane's sister Catherine Grey, but Henry VIII's eldest daughter Mary (mother was Katherine of Aragon) takes throne, so quick aboutface dumps Catherine by having marriage to son annulled. Greys are duly executed by Queen Mary as potential rivals. Hebert then manages to suck up to Queen Mary enough to avoid execution and allow Herbert to continue to prosper down to control of Elizabethan Theatre / public media (equivalent to the modern Internet).

• 1557: *[Sonnet Evolution cont.]* The posthumous publication of Henry Howard's groundbreaking Sonnets *[Songes and Sonettes - Tottel's Miscellany]*.

• 1558: Mary the catholic Queen poisoned. Elizabeth now Queen.

Act II: 1560s-1600s – "The Mask" (Evolution of the Masked Genius)

• 1560s: *[Sonnet Evolution cont.]* Aunt Frances gives young nephew Edward de Vere original manuscripts of Uncle Henry's Sonnets.

> Young Vere: "I want to be just like uncle Henry, a great writer."
> Aunt Frances: "He was careless, and executed so young. Just think how much more de could have written. You must be very careful, you must always *mask* yourself."

• 1562: John de Vere murdered (the usual poisoning) arranged by power grabbing William Cecil, young Edward becomes the 17th Earl of Oxford, and being under age, automatically a ward of the State under the control of Cecil, and is, bit-by-bit, dispossessed of the ancient Oxford Earldom.
- 'Romeus and Juliet' publication – "Where *spiteful Fortune* hath appointed thee to be" cf. Sonnet 37, "So I made lame by *Fortune's* dearest *spite*" – "Fortune's spite" is a recurring motif throughout our Vere's life and works, and thus our story. And we will see how nearly all the famous Shake-speare Plays are Vere reworks of much earlier versions (if it was the Stratford guy, Shaxper, not yet born, would be the world's greatest plagiarist).

• 1567: Vere becomes a member of Gray's Inn, where he will get training in law and partake in the Saturnalia Revels [*Gesta Grayorum*] – privately performed Plays. Vere is also now a member of the exclusive *The Honourable Order of the Knights of the Helmet* (of Pallas Athena, Greek goddess of wisdom and civilization, patron of Elizabethan Theatre). We see Vere working on his first Gray's Inn production with George Gascoigne et al – translating Euripides' tragedy *The Phoenissiae* (*Jocaste*) – "Chorus: That now complains of *fortune's* cruel *spite*" cf. Sonnet 37 – later a source for *Tamburlaine* [Timur the *lame*]; and Ariosto's comedy *I Suppositi* (The Supposes) "Oh *spiteful fortune*, thou doest me wrong I think". Plays like *Comedy of Errors* will come directly from this breeding ground. [There is no record of any Guillem Shaksper of Stratford being a member.]

• 1571: William Cecil forces Vere to marry his 15 year old daughter, Anne Cecil. The marriage into the oldest earldom in England facilitates Cecil becoming Baron Burghley.

• 1573: Birth of Henry Wriothesley, Earl of Southampton (out of affair between Queen Elizabeth and Vere; named after Henry VIII) – the 'fair youth' of the Sonnets.

• 1575: Vere's tour of the Continent, especially Italy, then superior in the Arts.

• 1576: The now *Italianate Englishman* returns. Almost immediately followed by the opening of the first public Theatre in Shoreditch (called *The Theatre*).

• 1577: Frances de Vere dies.

• 1580s: *Silexedra* (Fisher's Folly, Bishopsgate near the original theatre district in Shoreditch) – Vere's Writing Inc. Haunt – using various 'assistants' / 'collaborators' to publish his works, including *Tamburlaine the Great* ('Timur to Lame' – emphasizing his preoccupation with being lame), *The Spanish Tragedy* – that will be reworked several times to become *Hamlet*. A critic of the period [Francis Meres, in *Palladis Tamia*] in his assessment of Elizabethan writers used the line "The best for comedy amongst us be Edward Earl of Oxford", but there is no record of any such Plays being performed or entered into the Stationer's Register under his real name. Why? Because he was Shake-speare.

• 1581:
- Still in his prime (before the *Quixotic* decline) Vere is champion of the tilt (/jousting) tournament at Whitehall – his many talents prompts Edmund Spenser to record, "thy will shakes spears".
- Vere is dictating *The Booke of Sir Thomas More*, a Play, to his Silexedra assistants, he wants it to be a homage to his uncle Henry Howard. He blatantly fits him into the action even though he was too young to be a player in the events that lead to Thomas More's downfall. But Vere becomes peeved by the heavy censorship (by the Master of Revels) to water down the seditious storyline. Now he takes out the original manuscript of sonnets of his uncle Henry given to him by his widow Aunt Frances, and has an idea:

• 1582: *[Sonnet Evolution cont.]* Next landmark in the Evolution of the English Sonnet – Vere's 'Hekatompathia' Sonnets published – "My song shall be; *Fortune* hath spit her *spite*" cf. Sonnet 37.

• 1587: Susan de Vere born. It's another difficult birth for Vere's wife, Anne dies soon afterwards at just 32.

• 1591:
- *[Sonnet Evolution cont.]* Posthumous publication of Philip Sidney's 'Astrophil and Stella'. Sonnets become all the rage.
- Burghley forces Vere to sign over Castle Hedingham family seat since William the Conqueror, now totally dispossessed.
- Vere marries Elizabeth Trentham a proto feminist businesswoman who will facilitate his writing output – *Willobie His Avisa*, "And *fortune's* friends, felt *fortune's spite*".
- Beginning of Vere's obsession with *Amadis de Gaule* – saga using Anthony Munday as his 'assistant' (also Robin Hood contribution – first reference to Robin being a dispossessed Earl.)

• 1593: *[Sonnet Evolution cont.]* Henry de Vere born, future 18th Earl of Oxford, now after 3 daughters, finally having got a male heir, the Sonnet wooing of Southampton to marry his daughter abruptly stops at #17, then a completely different theme comes with Sonnet *18* – "Shall I compare thee to a summer's day...".

• 1597: *[Sonnet Evolution cont.]* Elizabeth Trentham buys King's Place Hackney [now Brooke House / BSixB High School, next to the London suburb of *Stratford*, both now surround the 2012 London Olympics site; and close to the original Theatre district of Shoreditch.] where 'Sonnet 37 – made lame, poor and despised by Fortune's dearest spite' Vere can write.
[While Vere's "Fortunes" consistently declined as he captures in Sonnet 37, in stark contrast, Shaksper's fortunes were on the up and up, especially after he abandoned his wife and family ...well, in the end he would leave her his "second best bed" in his successful business man's Will.]
Vere's letter confirming Sonnets 1-17 are about marrying off his daughter (as confirmed by Strato scholars).

Act III: 1600s-1623 – "The Daughter" (Message in a Bottle to Posterity)

• 1600s: Susan de Vere's relationship with Mary Sidney Wroth.

• 1603: Queen Elizabeth dies – Vere decides it's time to *Exit* too.

• 1604: Vere executes his *Exit from the Stage* (there was no funeral and his grave has never been found). The moment has arrived, Vere gives his daughter Susan a special bottle [the one that features in the opening and closing shots] of wine as a memento. Official date of Vere's *Exit* is set to *A Midsummer Night's Dream* on the solstice, 24 June – Roman Midsummer's Day and *Festival of Fortuna*, goddess of Fate and Fortune (see Ovid's Fasti VI).
- July 1604 Spain, and who do we see landing on a sandy beach in that famous sunshine? Why it's Edward de Vere, the bloody blighter had been planning his fake death all along. And now he is 'collaborating' again – and it's a failed writer just out of jail – Miguel de Cervantes – that exact time the *Don Quixote* manuscript is sold to the publisher. Frontispiece highlights *Post Tenebras Lux* (Light After Darkness) motto of the Protestant alliance / the *Rosicrucians* [Mason-like secret brotherhood].
- Marriage of Susan into Mary Sidney literary family to safeguard the Shake-speare manuscripts, by marrying her son Philip Herbert.
- Ben Jonson falls in love with Susan de Vere. She appears in more of his Twelfth Night revels Masques than anyone else and he writes her erotic poems.

• 1609: *[Sonnet Evolution cont.]* Montage of Elizabeth Trentham – 'Shake-speares Sonnets' publication (May 1609) and Fulke Greville – sale of King's Place Hackney (June 1609) – Buyback of Castle Hedingham (July 1609), the ancestral Vere family seat (i.e. in a carefully orchestratd move Trentham could only come up with enough money for the Vere Castle buyback by selling both the Sonnets and King's Place at the same time.)

• 1616: Vere dies in the Spring in Spain (12 years after his 'exit'). It is set that frontman Spaniard Cervantes and counterpart England Shaxper both officially die on 23 April, 1616 (England patron St. George day) even with the calendar error. A little bit too blatant, but they can get away with anything now. [And no known portrait of Miguel de Cervantes exists, or of Shaksper – only false representations like the painted over Ashbourne portrait.] Susan has hatched a plan to send posterity a message; first she will re-publish primers that feature the pivotal motif of the abandoned royal baby who grows up to discover his true origins, *Amadis de Gaule*, an out of vogue chivalric romance that Vere was always obsessed with, then reinforced with *The Countess of Montgomery's Urania* – Susan 'collaborating' just like her father with Anthony Munday and Mary Sidney Wroth. Then after the mammoth task of editing will come the 'The Big One', her father's Collected Works (*First Folio*).

• 1618-19 *Amadis de Gaule* publication. Susan and Mary working on Urania. During publication of *Arxaio-Ploutos*, Jaggard wooing Susan to win the contract to print the The Big One.

• 1621 Urania published. Susan's pregnancy problems continue trying to deliver a healthy male heir, and dealing with husband, Philip Herbert's infidelities.

• 1622: 'Spanish Match' – thwarting Vere plans by 'bad guy' Buckingham who is the homosexual lover of King James; *Two Noble Henries* (Henry de Vere 18th Earl of Oxford and Southampton) – imprisoned in Tower.
Montage to the climax as Susan produces the *First Folio* – including artist Martin Droeshout being instructed on how to make the frontispiece look like a *Mask* (Youtube primer: "No, no Mr Jaggard, this is not the picture I want.") – to secure her father's legacy and his obsession with immortality, and to get her brother Henry de Vere out of the Tower of London so Henry can rejoin Southampton and the Protestant push against Spain in the Low Countries where they will die together.
[1622: Elizabeth Norris, Susan's niece escapes Philip Herbert (sneaking away straight to a church to get married)]
• 1623: FINAL SCENE – intercut with a very pertinent Play being performed, *KING LEAR* – Susan was her father's youngest and favourite, mirroring Edward de Vere's fascination with the story of the legendary King Leir of ancient Briton (on which he based his 2 versions of King Lear/Leir) and his favourite daughter Cordelia. Leir was eventually exiled from Britain and fled with Cordelia's help to Gaul. Leir had faith that his daughter Cordelia would somehow, oneday restore his *throne.*
CUT TO a PAN DOWN, down to a SHORELINE, we see that same 17TH CENTURY BOTTLE

in the opening shot (that was floating in deep seas) now WASHING UP on the shore, we see there's a MESSAGE IN THE BOTTLE. v.o.: "My father Edward de Vere is Shakespeare."
THE END

.[*eBookContents*].

Spec Script

Approx. 105 minutes
Available on request

susandevere1587@gmail.com

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Upcoming eBooks in the Shake a Spear at Ignorance Series

Susan de Vere – Shakespeare's Daughter
The woman who gave us the First Folio
ISBN: 9780987146410



&
Elizabeth Trentham – Shakespeare's Wife
The most underrated proto-feminist in history
ISBN: 9780987146427

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Elizabeth Trentham – Shakespeare's Wife

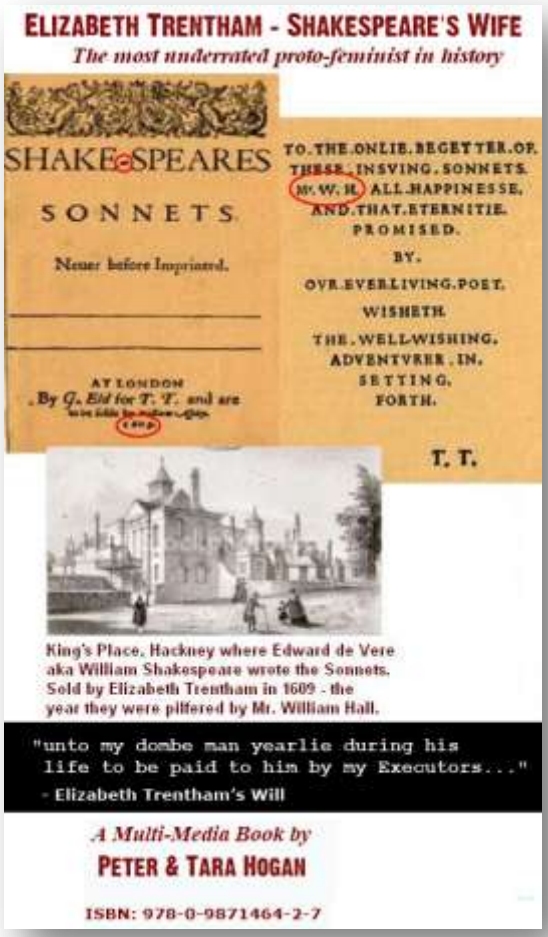
"Unto my dombe man yearlie during his life to be paid..."

As part of our '*Shake a Spear at Ignorance*' work at the *Impostor* industry (that's why it started out at AOA before we setup DVSA) below is the pure (unbutchered) draft of our (User:Australiansofarabia) Wikipedia Elizabeth Trentham, Countess of Oxford page, originally created on Wikipedia 31 May 2010.

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In this piece

• Family – Marriage – Death
• The Lame Storyteller and His Avisa
• Prime Shake-speare Canon Facilitator
• Footnotes & References



Elizabeth Trentham, Countess of Oxford, (b. c. 1562/3 – d. c. December 1612) was the wife of Elizabethan courtier, poet, and playwright Edward de Vere, 17th Earl of Oxford (his first wife, Anne Cecil, having died in 1588).[1]

Elizabeth Trentham has claim to be the most underrated '*shaker*' in history:

Family and early years

Lady Elizabeth was born b. c. 1562/3 at Rocester, eldest daughter of the wealthy Staffordshire landowner, Thomas Trentham and Jane Sneyd. Thomas had been appointed by the Privy Council, as one of the "principal gentlemen in Staffordshire", to accompany the Scottish Queen Mary from her Staffordshire exile to her trial at Fotheringay in 1586 (the Earl of Oxford sat on the jury).[2]

Later years and marriage

Later Elizabeth was Maid of Honour to Queen Elizabeth (and possibly a god-daughter of the Queen) for at least 10 years.

She was known for her beauty and savvy, was wooed by several nobleman. Despite having three brothers Elizabeth still became executor of her father's estate after his death in 1587… her later extant letters to Robert Cecil, 1st Earl of Salisbury reveal a "sharp-minded, independent woman at ease with legal and business matters and not afraid to flex her muscles."[3]

Vere began courting her some time after the death of first wife in 1588 and their eventual marriage in late 1591. Normally Queen Elizabeth frowned upon the poaching of her Maids of Honour by courtiers, but Oxford was not even royally rebuked, much less sent to the Tower, as Raleigh had been, over Elizabeth Throgmorton.[4]

In December 1591 Vere is forced by William Cecil, 1st Baron Burghley (Queen Elizabeth's chief advisor) to sign over Castle Hedingham, the de Vere family seat from the time of William the Conqueror, to him in trust for his three daughters, Elizabeth, Bridget and Susan

(compare his early *The True Chronicle History of King Leir [sic]*, 1594, which was later reworked as *King Lear*, 1603.)

Still Edward had beaten out the competition (including Southampton) even though Elizabeth knew he was 'lame' and broke.

> *Sonnet 138*
> … vainly thinking that she thinks me young,
> Although she knows my days are past the best.

So the only attraction for her was 'immortality' as facilitator of the Shake-speare canon.

Elizabeth and her brother ffrancis Trentham immediately took over the management of Edward's near bankrupt estate and gradually returned it to profitability. Silexedra / Fisher's Folly, in Bishopsgate theatre district which Edward had shared with his writing protégés, had already been sold in July 1591.

The newly married couple then set up house at Stoke-Newington, still within two or three miles of the most successful of London's popular playhouses, the Curtain and the Theatre.[5]

Later, on September 2, 1597, King's Place in Hackney, north London, was purchased under the names of Elizabeth and her brother ffrancis Trentham (to keep Edward's creditors at bay). The Queen's personal salutation, "…to our well beloved cousin Elizabeth, Countess of Oxenford, wife of Edward, Earl of Oxenford…". King's Place was a substantial country manor house with a celebrated Great Hall, a classic Tudor Long Gallery, a chapel and "a proper lybrayre to laye bokes in"; the land comprised orchards and fine gardens and around 270 acres of farmland. It would remain their principal London home until Vere's exit in 1604, the Countess finally moving in 1609 after selling it to the poet ffulke Greville.[6]

Issue

Henry de Vere, 18th Earl of Oxford (1593-1625, aged 32) – had no issue.

Probably named after Henry Wriothesley, 3rd Earl of Southampton – the name 'Henry' being unique in the Vere, Cecil, and Trentham families. Later he "went on to become a leading nobleman in a bold, Protestant, anti-Spanish quadrumvirate of the 1620s, composed of himself and the very same noblemen to whom both the poems and First Folio of Shake-speare's plays had and would be dedicated: Southampton, William Herbert, 3rd Earl of Pembroke and his brother Philip Herbert, 4th Earl of Pembroke (who was married to Edward's daughter, Susan de Vere".[7]

Henry was subsequently imprisoned in the Tower in 1621 over the *Spanish match* – his half sister Susan used the positive vibe that would be created by the publication of the Shake-spear canon, with it's emphasis on the good ol' days, the 'Histories' and propaganda, to avoid Raleigh's fate. King James signed Henry's released from the Tower just weeks after the first recorded purchase of the First Folio in December 1623. Then it was in his best interests to marry Cecil's great granddaughter, Diana Cecil.

Death

Elizabeth died circa December 1612 and was buried 3 January, 1613 at Hackney. Curiously her Will of November 1612 bequeaths "unto my dombe man yearlie during his life to be paid to him by my Executors…",[8,9] implying some kind of patsy, perhaps Guillem Shaxper, the Stratford guy.[10]

1612 – a year to remember

To shake up the family not only does Elizabeth die; there is the possible production of the Ashbourne painting of Edward; protestant saviour Prince Henry dies; so does Robert Cecil; and Henry Peacham publishes 'Minerva Britanna' (Roman *Minerva* = Greek *Athena* goddess of wisdom and civilization, could be read as "England's spear-shaker", includes the coded "Thy name is de Vere".[11]

Later Peacham's put out "The Compleat Gentleman", 1622 with its exhaustive list of Elizabethan poets. At top of list "Edward, earle of Oxford", but no mention of Shakespeare as

if to do so would be a redundancy. In the words of Louis P. Bénézet, "Could the inhabitants of Lilliput ignore Gulliver?"[12]

The Lame Storyteller and His Avisa

Elizabeth was strong-willed and businesslike. She created an environment where Edward could finally settle down and write or rework his poems and plays (like "The Tragical History of Rome***us*** and Juliet" going back to when he was just 12.[13]).

"We may take the marriage of Edward de Vere with Elizabeth Trentham as synchronizing with the advent of the Shakespearean dramas … this twelve years of comfort and seclusion exactly corresponds to the period of the amazing outpouring of the great Shakespearean dramas".[14]

After Edward married Elizabeth the *brandname* 'William Shakespeare' first appeared in literature in 1593 on the dedication page of the narrative poem 'Venus and Adonis'.

Edward was lame since sustaining a leg injury in the 1582 fray with Sir Thomas Knyvet over the honour of his niece Anne Vavasour.

In several of his works and letters he is preoccupied with lameness, "When Your Lordship shall have best time and leisure if I may know it, I will attend Your Lordship as well as a lame man may at your house."[15]

And in the sonnets we have:

> *Sonnet 37*
> As a decrepit father takes delight,
> To see his active childe do deeds of youth,
> So I, made lame by Fortune's dearest spite

Then there is 'Tamburlaine the Great' loosely based on the life of the Central Asian emperor, Timur the *lame*. Put together in the mid 1580s around the same time as 'The Spanish Tragedy' / *Ur-Hamlet*, when a young Christopher Marlowe would follow Thomas Watson (Vere was the dedicatee/ producer of *Hekatompathia*) to the Vere's Silexedra at Fisher's Folly, and run into other hangers-on and secretaries like, Thomas Kyd, Anthony Munday, John Lyly and Thomas Nashe.

Compounded with the death of Anne at just 31, things looked grim for Vere, and posterity, "except but one, the like was never seen":

Willobie his Avisa

In September 1594 came the first allusion in English literature to the man Shake-speare in *Willobie his Avisa*.[16].

> "And Shakespeare, paints poor Lucrece rape."

There appears in the poem a personage, "W.S." a friend of Willobie, who is mentioned as "an old player":

> H.W. being suddenly infected with the contagion of a fantastical fit at the first sight of A[visa], pineth with a secret grief. At length not able any longer to endure the burning heat of so fervent a humour, [H.W.] bewrayeth the secrecy of his disease to his familiar friend W.S., who not long before had tried the courtesy of the like passion – and was now newly recovered of the like infection.

Mark Anderson lays out the evidence that, *H.W.* = Henry Wriothesley, Earl of Southampton, who is after *W.S.'s* = Vere's woman, *Avisa* = Elizabeth.[17]

TRENTAME

Brittons Bowre of Delights, 1591 – a love poem with the first letter of each line spelling out TRENTAME:[18]

> **T**ime made a stay when the highest powers wrought
> **R**egard of love where virtue had her grace,
> **E**xcellence rare of every beauty sought
> **N**otes of the heart where honour had her place,
> **T**ried by the touch of the most approved truth,

A worthy saint to serve a heavenly queen,
More fair than she that was the fame of youth,
Except but one, the like was never seen.

Prime Shake-speare Canon Facilitator

The *Sonnets* published in 1609 are really the simplest way-in to see that Edward de Vere is William Shakespeare (and conversely a major headache for Stratos).

Elizabeth Trentham was obsessed with restoration of the Vere family seat of Castle Hedingham in Essex for their son Henry, now the 18th Earl of Oxford.

In 1591, *Vere, a la* King *Lear* (note the rhyme), had signed Castle Hedingham over to his (then young) 3 daughters in trust as a result of pressure from William Cecil Lord Burghley (their grandfather).

By 1607 this *dispossession* grates on Elizabeth Trentham, Henry is now 14 and needs to take his rightful place in society.

The 3 daughters have married well and don't need Castle Hedingham.

Elizabeth was going to need a lot of money to buy out the daughters (and their husbands) more than the proceeds from the sale of King's Place (it had been the scene of Henry VIII reconciliation with daughter, Mary; then it has a series of owners, including William Herbert, 1st Earl of Pembroke) in Hackney – where Vere spent the last years of his life writing new works and revising old ones.

Elizabeth Trentham was also going to have to sell some of her late husband's works too.

She had access to expert advice on the literary market through Susan de Vere's mother-in-law, Mary Sidney Herbert (mother of the "INCOMPARABLE PAIRE OF BRETHREN" and her 'close' friend Fulke Greville. Both edited Philip Sidney's works for publication after his death, including *Astrophel and Stella,* being an important milestone in the history of the English sonnet.

Despite their individual loyalties Fulke Greville and Edward de Vere go way back at least 30 years to the early 1570s. Once when their fireworks antics in Warwick (Fulke's hometown in Stratford on Avon) got out of hand and they had to teamed up to rescue some villagers from burning houses.

In 1608 they test the market since no Shakespeare work has been published since Vere's death in 1604 after averaging 2 publications each year since he settled down with Elizabeth in the early 1590s. Indeed Robert Brazil (1955-2010) notes that where before the marketing slogan for the latest Shake-spear publication was often "improved" or "newly augmented", use of such wording in Prefaces stopped after 1604.

These Plays were mainly reworks and included King Lear (1608 – revision of 1594 – the happy ending version).

And *Troilus and Cressida,* 1608 [revision of *A History of Agememnon and Ulysses 1584*; and 1599 (and almost in 1603).

The Preface contains a strange salutation:
A never writer to an ever reader. An obvious pun,
An E. Vere writer to an E. Vere reader.

It goes on to mention the 'GRAND POSSESSOR' of the Shake-speare works following Vere's death 5 years earlier (remember Shaksper is still alive).

And it's the same printer as the Sonnets, the one and only, George Eld.

Shake-speare Plays would not be enough.
They know they are going to need something special to really wow the market.

They all know about Vere's Sonnets that were passed around these literary families for years (just like Philip Sidney's were).

In the meantime, Elizabeth Trentham is having King's Place cleaned and made ready for sale.

On 1 April 1609 Elizabeth Trentham was given royal permission to sell King's Place.

Next they use William Hall as their frontman in getting the Sonnets published – Stationer's Register 20 May 1609 – Hall also 'procured' *A Four-Fold Meditation*, 1606 – for same printer as Sonnets, viz., George Eld – Hall had with connections to Vere through Anthony Munday, Hall's cousin; he was mixed up Munday's/Vere's *The Mirror of Mutability* 1579 also dedicated to Vere – back in their Silexedra-Bishopsgate early days – Hall a probable 'hanger-on' followed Vere to King's Place.

Fulke Greville was then only too happy to make up the difference – Kings Place is then straight away in June sold by Elizabeth Trentham to him for £4,980.

Immediately, after all this on July 8, 1609, Countess Elizabeth Trentham signed papers that brought Castle Hedingham back into the de Vere family.

So either side of the publication of the Sonnets its all happening among the GRAND POSSESSORS at Hackney:
We have them procured by a Hackneyman, Hall who had been recently married in Hackney, hence:

Mr. W.H. ALL HAPPINESSE *(which can also be read as*
Mr. W. HALL HAPPINESSE *on your recent marriage)*

And we have the man that edited Philip Sidney's work, Fulke Greville (very much connected to the Veres and Sidney-Herberts, but no record connects Greville to any Guillem Shaxper even though they are both from Stratford), in the thick of it.

A couple of years ago there was a news report – The Daily Telegraph – "Tomb could end riddle of Shakespeare's true identity" – about Fulke Greville's expensive tomb in Warwick where some Stratos thought there might be the only extant Shakespeare manuscripts – mysteriously they called off the high tech underground probe when they found out about the Edward de Vere connection to Hackney (but no similar documentary evidence whatsoever linking Greville to Shaxper).

> [At the time of editing – synchronicity – Rupert Murdoch is also very much connected to our project through 'Hackney' not just because it is where Edward de Vere wrote SHAKE-SPEARES SONNETS, but because that's where the word 'hack' originates – over-used horse or coach especially for hire (they were paddocked and stabled there in the N.E. London borough of Hackney in the old days) – hence, 'hackneyed'; 'hack writer, and to more recently, to 'hack' into someone's mobile phone!]

And of course the standard eulogy phrase OUR EVER-LIVING POET clearly tells us the poet was now dead – Edward de Vere having died 5 years earlier (Guillem Shaksper is still living for another 7 years).

Even Stratos agree there were no Sonnets written later than 1604, the year de Vere died (cf. Guillem Shaxper d. 1616).

A nice and simple place to start is Sonnet 37.
It then plugs like a main circuit cable straight into the Plays – King Le*i*r (c. 1594) / and the later King Le*a*r *Rework.*

The *Merchant of Venice's* brilliant Portia is based on Elizabeth. Portia, a woman no less, was the Shake-spear canon's greatest legal mind. Portia is Vere's most touching tribute.[19]

It was Elizabeth, a woman no less, again, that managed to get Castle Headingham back from the perpetually (all the way to "Bob's your uncle" nepotism of Prime Minister Robert Cecil and the rise of his nephew, Arthur Balfour, of the namesake Declaration) power and wealth accumulating Cecils.

In conclusion, the person to be credited most with facilitating the Shake-speare canon that we enjoy today is the savvy proto-feminist Elizabeth Trentham.

~*~*~*~*~

Footnotes
1. The De Vere Society, http://www.jeremycrick.info/TrenthamPics/TrenthamTree.pdf
2. The De Vere Society, http://www.deveresociety.co.uk/OxfordChron.html

3. Anderson, pp. xix & 251
4. Allen
5. Ward
6.The De Vere Society, http://www.deveresociety.co.uk/OxfordChron.html
7. Wright, "Who Was Edward de Vere?" quoted by Delahoyde, http://www.wsu.edu/~delahoyd/shakespeare/bio.html
8. Ogburn
9. http://socrates.berkeley.edu/~ahnelson/oxdocs.html
10. Delahoyde, Michael (2009). "The Shakspere Signatures". Washington State University. http://www.wsu.edu/~delahoyd/shakespeare/signatures.html
11. Anderson, p. 409
12. Anderson, p. 367 and notes p.562
13. Ogburn
14. Looney, p.366-8
15. Anderson, p. 291
16. Ogburn
17. Anderson, p. 282
18. Anderson, p. 249, quotes Bronson Feldman, "The Secret Verses of Edward de Vere", The Bard, 1982
19. Anderson, pp. 251 & 296

Links & References

• Mark Anderson. *'Shakespeare' by Another Name: The Life of Edward de Vere, Earl of Oxford, The Man Who Was Shakespeare*. Gotham, 2005 (expanded paperback edition 2006).
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• "Willobie His Avisa: Or the True Picture of a Model Maid and of a Chaste and Constant Wife" 1594 – Project Gutenberg – http://www.gutenberg.org/
• J. Thomas Looney. *Shakespeare identified in Edward De Vere, the seventeenth earl of Oxford*, Frederick A. Stokes Co., 1920 – Project Gutenberg.
• B. M. Ward. "The Seventeenth Earl of Oxford" 1928.
• Percy Allen, "The Life Story of Edward De Vere as William Shakespeare", 1935 .
• Peter R. Moore, "The Lame Storyteller, Poor and Despised", Shakespeare Oxford Newsletter, 1995

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LPD eBook

The next eBook in our "Shake a Speare at Ignorance" series will, through a personal case study, expose a scandal in our society that effects a big chunk of the voting public.

Are you "lame, poor and despised" because dispossessed (no doubt from a 4th generation+ family that made the country what it is) and over 40? All because of your own government:

- The lack of enforceable laws regarding age discrimination in the workplace;
- The outsourcing of bullying us off the unemployment statistics – "Oh look 'Un-employment' is going down!" *[but what about 'Under-employment']* – to foreign companies using incompetent staff, often recent arrivals themselves with poor English and no knowledge of local customs, who send you to interviews where they want a 17 year old, and asks questions like, "Why do you think you can't find a job?" [Answer, "Well lady, it might help if we had laws that enforce that, when your job came up, it went to the first in line local, and that would put you way below me."]
- The fact that the vast majority of the citizens cannot afford a fair dinkum lawyer. Things haven't changed in 400 years since Edward de Vere aka Shakespeare wrote, "The first thing we do we kill all the lawyers", *Henry VI* trilogy.
- That such a situation allows organizations like the Catholic Church, who have for centuries used the selling of 'tickets to heaven' extortion trick to dispossess citizens. And the money isn't gone, it's sitting there on multi-million dollar real estate – empty white elephant churches – we need laws to force them to amalgamate, sell up, and give us back our money.



"FOR FAVOURS RECEIVED P. HOGAN"
[Randwick Catholic Church window 1918]
As has happened to so many other families, *Catholic Church Inc. Tickets to Heaven* extortion of the multimillion dollar family Trust leaving descendants s37 'lame, poor and dispossessed'

Of gleaning all the land's wealth into one,
Into your own hands, Cardinal, by extortion.
(Earl of Surrey to Wolsey, *Henry VIII 3.2*)

..

DAP Score – *Impostor Calculator*

We have all these famous people. But how can we be sure they deserve the credit. "History is full of dead white males". Often privileged with lots of family money and connections, one's father was even 'god'. The ones that weren't so privileged were supposed to be natural geniuses – but a closer look shows that there is very little concrete historical evidence to support what they have supposed to have done – myth becomes fact, history re-written. There really is no need to separate a Library into *Fiction* and *Non-Fiction* – it's all *Fiction*. All this spinmeistering is to suit some group's purpose, and usually becomes an established powerful money making industry, including *Will Extortion* of the gullible elderly – the "*Tickets to Heaven*" con job – leaving future generations dispossessed and invariably lined up for welfare.

The 'D.A.P. Score' is a formula for ranking people – an imposter exposer calculator, if you like. It is designed to weed out famous, influential people who have had a lot of help, to say

the least. Each of the 3 variables has a maximum score of 10. So the total maximum score is 1000.

You can calculate the DAP score for anybody, yourself or some famous figure.

"D" = Degree of DIFFICULTY – in getting started / growing up, e.g. born into a 3rd world or advanced nation, poor or affluent family, well-grounded/stable or dysfunctional upbringing – alcoholic or caring parents, etc.
So a very difficult start would score near 10, a very easy start, lots of assistance from family, connections, stable advanced economy would score near 0.
Remember that if "D" is low or zero, there's not much point in continuing further and analyzing the next variables "A" and "P" – because even if they are maximums you still end up with zilch: 0 x 10 x 10 = 0

"A" = Degree of ACHIEVEMENT based on "D" (the degree of difficulty in getting started).

"P" = Degree of POTENTIAL, essentially for 'immortality'.

Thus, in summary, **DAP = D x A x P**

The maximum is 10 x 10 x 10 = 1000

Let's now look at some examples:

* William Shakspere
Most likely pronounced 'shack' or 'shax' – seems to have been spelt lots of different ways – we only have 6 dubious signatures – no letters or manuscripts, because he was illiterate – held out to be *William Shakespeare*, the playwright, by the multi-billion dollar Stratford Sham Industry. *Degree of Difficulty* pretty average, didn't achieve anything above the ordinary, but has a strong potential for immortality. Yep, the *Establishment* has credited him with the achievements of *Edward de Vere*. Just shows you if they can get away with re-writing history in this case, what else do they teach our children that has no sound foundation in a little thing called 'reality'.

Why do we continue to let these tenured, lifetime employment, elitist academes teach our children such nonsense?

Guillem Shaxper's DAP score = 10 x 0 x 10 = 0 (0% of a maximum 1000)

* T.E. Lawrence
Blame goes to Lowell Thomas, the American journalist commissioned by the government to get the wary public interested in sending their sons to the slaughter. Thomas started out in the Western front stalemate, then had the bright idea to check out the Palestine (as it was then called on maps) campaign. Then he stumbled onto 'Ned' (as his family called him) in Arab garb …well, Thomas knew right away he could make something out of this.
Ned had a somewhat 'Difficult' start – father runs off with maid, takes her name, which really means Lawrence is 'Chapman' – finding out he was actually a bastard seems to have effected him; didn't 'Achieve' what Hollywood said he did – that was the Australian Light Horse who he despised to the point of envy; but he certainly does have the 'Potential' for immortality.

Ned's DAP score = 5 x 0 x 10 = 0 (0% of a maximum 1000)

* Horus O'Nazareth
One remembers hearing the Spanish pronunciation of "J" for the first time, then it hit you like the Droeshout engraving, a dead give away. A lot of similarities to the way the Shakespeare Myth developed, no wonder they started getting nervous when it started shattering – so they had to fall back on the old faithful explanation "*Angra Mainyu* (the original source of the evil one) put the fossils in the layers of sediment to fool the plebs". They clearly plagiarized a mix of Egyptian, Sumerian, Zoroastrian (confirmed by the *Dead Sea Scrolls* unearthing in 1956) and Buddhism mythologies.

Despite all the detailed, yet spurious writings, written well after his time (generally, many would argue that, "no Paul – Roman CIA Agent to come up with a way to stop the violent freedom fighters, no Horus the 'turn the other cheek / it's cool being poor' Buddhist motif"),

there is very little objective evidence of his existence, let alone deeds. In spite of commandeering Civilization's year counting system, e.g. 2012 AD, that is supposed to be based on his birth year, yet no-one knows the actual year, nor the day and month, or season even – December 25, being a rip-off of the sun god's birthday, the festival of much older cultures, based on the northern hemisphere winter solstice. Yet the hierarchy and associated billion dollar industry hold out the 25th December to be the original factual historical birthday – "It's written down there somewhere, by someone who was there, heck we have all the other details, of course they jotted down the date too" – next time you chat to someone high up that gets chauffeured around, ask them for a page reference.

So now the majority of the world's population is lumped with a dating system based on a (tax exempt) religion, in particular on government and law records – thereby not constitutionally keeping a 'Separation of (someone else's) church and State'.

And there is strong archaeological evidence (only discovered within the last 160 years) that much of the *spiel* has been plagiarized from these much older cultures, especially Egypt and Sumer (Iraq). Like '*The Gilgamesh Epic*' – the oldest story written on clay tablets – including the original flood story.

And of course the Egyptian Horus myth. Actually since Alexandria, Egypt is the true home of the *Civilization's* Calendar (including the modern version developed by Sosigenes), and the recent epochal rebirth of Egypt, they should be put back in charge of the Calendar.

The *new* Egypt Democratic government should make it their first submission to the United Nations: for the first time, a true international calendar. A non sectarian one – simply *Civilization Time* – starting at the true beginning of Civilization at the end of the last ice age that allowed the first villages cum Cities, no longer relegating the great Egypt, Sumer (originally black-headed people probably from East Africa who hopped across the Arabian Gulf), Indus and China cultures to ancient sounding *BC* status, – to be used on all international records – 2012 *Anno Domini* (Latin for *Year Domination*) years since 'what' (there's no historical record of anything happening in 1AD, whoever their figurehead was based on had to be born at least by 4BC) of the current christian religion Western dominated plagiarized calendar to, add the forgotten 10,000 years = 12012CT: http://civilizationtime.wordpress.com

Aren't we supposed to be teaching our children not to *Plagiarize* someone else's stuff?

In any event, moving onto the DAP analysis: The "D" score. It seems that he had perfect parents (something few of us have) and a *close* connection to 'god' – a pretty useful connection. And it may even be argued, that his success / achievement was pre-destined – all setup, a forgone conclusion.

So even before getting to the "A" and "P" scores, the "D" score and therefore the overall DAP is looking pretty close to zero. Thus, a rough prima facie guess would throw up:

Horus o'N DAP score = 0 x 10 x 10 = 0 (0% of a maximum 1000)

* Bill Gates
Has the strong potential to be the richest man that will ever live.

His "D" score: born into an advanced nation, affluent family line, and again, given the achievement bug by his grandmother.
A closer look at the development of Microsoft shows that it if not for, Paul Allen, Bill Gates would be still trying to graduate from Harvard. It was Allen that first identified the seed of the future Microsoft. And much of the later software, that fuelled the exponential development was essentially plagiarized.
So again we have a "D" score approaching 0.

Thus, a guess would throw up:

Bill Gate's DAP score = 0 x 10 x 10 = 0 (0% of a maximum 1000)

* Former President Bill Clinton
His "D" score: He was born into an advanced nation, didn't know his biological father, mother wasn't around much. But he was essentially raised by his grandmother, who had the time and inclination to give him lots of attention and instill a learning / achievement bug in his brain. His step father, whose name he would later take, was very influential in Arkansas. And many would say Hillary Rodham Clinton was, and is, a key driving force in his success. So, in spite of his rise to the presidency, a major achievement, from seemingly humble beginnings, giving a high, even approaching a maximum "A" score, his "D" on close analysis is appears to be paradoxically low.
And his "P" score, given the scandals, etc. is probably also very low.

Thus, a guess would throw up:

Bill Clinton's DAP Score = 2 x 10 x 1 = 20 (just 2% of a maximum 1000)

* Former President George II
Well, you can calculate that one.

* Albert Einstein
The "D" score: born into an advanced nation, reasonably affluent family, considerable useful influence came from his uncle, excellent academic environment / facilities, and a first wife that may well have played a greater role than we will ever know.
The "A" and "P" scores are pretty obvious.

Thus, a guess would throw up:

Albert Einstein's DAP score = 7 x 10 x 10 = 700 (70% of a maximum 1000)

* James Watson
James Watson along with Francis Crick and Maurice Wilkins shot to fame, including the '1962 Nobel Prize for their structure of DNA – the double helix, but they lifted the work of *Rosalind Franklin* (b. 25 July '1920).




She was the ultimate loser, dying of cancer at age 38 in '1958 (*talk about bad luck!*) never knowing just how much her colleagues ripped her off, because to them she was just a stupid female. The plagiarists basked in their sham glory past their 80s. Refer p563-8 *Science – A History*, John Gribbin, and the *"Rosalind Franklin – The Dark Lady of DNA*", Brenda Maddox)

James Watson's DAP score = 0 x 0 x 10 = 0 (0% of a maximum 1000)

..

One more to finish on a positive note:

* Charles 'Hank' Bukowski
Bukowski had a shitty start, but stumbled on to John Martin, who himself commands a high DAP score. In a sense the two men are inextricably coupled for eternity.

Bukowski's DAP score = 10 x 10 x 10 = 1000 (100% of a maximum 1000)

* "***Billjim***"
This one is still being played out.

Billjim DAP score = 10 x 10 x ? = [remains to be seen – are plebs becoming empowered enough with the Internet?]

..

Feedback:

From: Laurel Smith
ladydoconthebayou@earthlink.net
To: peter_hogan@hotmail.com *[old email address]*
Subject: DAP
Date: Fri, 05 May 2000 23:17:41 -0500
MIME-Version: 1.0
Received: from [207.217.121.50] by hotmail.com (3.2) with ESMTP
id MHotMailBADCE7830026D82197D0CFD979329D400; Fri May 05 21:16:04 2000
Received: from earthlink.net (1Cust227.tnt5.houma.la.da.uu.net
[63.14.152.227]) by avocet.prod.itd.earthlink.net (8.9.3/8.9.3) with ESMTP id
VAA14700for ; Fri, 5 May 2000 21:16:01 -0700 (PDT)
From: ladydoconthebayou@earthlink.net
Fri May 05 21:16:23 2000
Message-ID: <39139CE5.C229E9C@earthlink.net>
X-Mailer: Mozilla 4.05 [en]C-NECCK (Win95; U)

I appreciate the concept. Very eloquently organized.

..

'The D.A.P. Score' was first developed by Peter Hogan in Shinsaibashi Japan '1993

..

Benefactors & Sponsors

The Shakespeare authorship question aside, the time is right to institute a Theatre in Education (TIE) Foundation with its own theatreineducation.org website and Theatre Channel.

..

Glossary

Strato

Also 'Stratfordian': anyone who believes Guillem Shaksper of Stratford is not a frontman for the "Stratford Sham Industry" (whose members, unlike us *LPDs*, have lifetime employment); also Stratfordolaters, Shakesperoids, thugs, bangalores, troglodytes, herumfrodites, blatherskites, buccaneers, bandoleers – Mark Twain, pseudonym for Samuel Langhorne Clemens, 1909.

…

Clemens/Twain defines Stratos in greater detail, first:

For the instruction of the IGNORANT he makes a list of those details of Shakespeare's history which are FACTS – verified facts, established facts, undisputed facts.

> FACTS
>
> He was born on the 23d of April, 1564.
>
> Of good farmer-class parents who could not read, could not write, could not sign their names.
>
> At Stratford, a small back settlement which in that day was shabby and unclean, and densely illiterate. Of the nineteen important men charged with the government of the town, thirteen had to 'make their mark' in attesting important documents, because they could not write their names.
>
> Of the first eighteen years of his life NOTHING is known. They are a blank.
>
> On the 27th of November (1582) Guillem Shaksper took out a license to marry Anne Whateley.
>
> Next day Guillem Shaksper took out a license to marry Anne Hathaway.
> She was eight years his senior.
>
> Guillem Shaksper married Anne Hathaway. In a hurry. By grace of a reluctantly-granted dispensation there was but one publication of the banns.
>
> Within six months the first child was born.
>
> About two blank years followed, during which period NOTHING AT ALL HAPPENED TO SHAKSPER, so far as anybody knows.
>
> Then came twins – 1585. February.
>
> Two blank years follow.

Then -1587 – he makes a ten-year visit to London, leaving the family behind.

Five blank years follow. During this period NOTHING HAPPENED TO HIM, as far as anybody actually knows.

Then – 1592 – there is mention of him as an actor.

Next year – 1593 – his name appears in the official list of players.

Next year – 1594 – he played before the queen. A detail of no consequence: other obscurities did it every year of the forty-five of her reign. And remained obscure.

Three pretty full years follow. Full of play-acting.

Then in 1597 he bought New Place, Stratford.

Thirteen or fourteen busy years follow; years in which he accumulated money, and also reputation as actor and manager.

Meantime his name, liberally and variously spelt, had become associated with a number of great plays and poems, as (ostensibly) author of the same.

Some of these, in these years and later, were pirated, but he made no protest.

Then – 1610-1611- he returned to Stratford and settled down for good and all, and busied himself in lending money, trading in tithes, trading in land and houses; shirking a debt of forty-one shillings, borrowed by his wife during his long desertion of his family; suing debtors for shillings and coppers; being sued himself for shillings and coppers; and acting as confederate to a neighbor who tried to rob the town of its rights in a certain common, and did not succeed.

He lived five or six years – till 1616 – in the joy of these elevated pursuits.

Then he made a will, and signed each of its three pages with his name.

A thoroughgoing business man's will. It named in minute detail every item of property he owned in the world – houses, lands, sword, solver-gilt bowl, and son on – all the way down to his SECOND-BEST BED and its furniture.

It carefully and calculatingly distributed his riches among the members of his family, overlooking no individual of it. Not even his wife: the wife he had been enabled to marry in a hurry by urgent grace of a special dispensation before he was nineteen; the wife whom he had left husbandless so many years; the wife who had to borrow forty-one shillings in her need, and which the lender was never able to collect of the prosperous husband, but died at last with the money lacking.

No, even this wife was remembered in Shaksper's will.
He left her that 'second-best bed'.

And NOT ANOTHER THING, no even a penny to bless her lucky widowhood with.
It was eminently and conspicuously a business man's will, not a poet's.
It mentioned NOT A SINGLE BOOK.
Books were much more precious than swords and silver-gilt bowls and 'second-best bed' in those days, and when a departing person owned one he gave it a high place in his will.
The will mentioned NOT A PLAY, NOT A POEM, NOT AN UNFINISHED LITERARY WORK, NOT A SCRAP OF A MANUSCRIPT OF ANY KIND.
Many poets have died poor; but this is the only one in history that has died 'this' poor; the others all left literary remains behind. Also a book.
Maybe two.

If Shaxper had owned a dog – but we need not go into that: we know he would have mentioned it in his will. If a good dog, Susanna would have got it; if an inferior one his wife would have got a dower interest in it. I wish he had a dog; just so we could see how painstakingly he would have divided that dog among the family, in his careful business way.

He signed the will in three places.
In earlier years he signed two other official documents.
These five signatures still exist.
There are NO OTHER SPECIMENS OF HIS PENMANSHIP IN EXISTENCE. Not a line.
Was he prejudiced against the art? His granddaughter, whom he loved, was eight years old when he died, yet she had no teaching, he left no provision for her education although he was rich, and in her mature womanhood she couldn't write and couldn't tell her husband's manuscript from anybody else's – she thought it was Shaksper's.

When Shaksper died in Stratford IT WAS NOT AN EVENT. It made no more stir in England than the death of any other forgotten theatre-actor would have made. Nobody came down from London; there were no lamentin poems, no eulogies, no national tears – there was merely silence, and nothing more. A striking contrast with what happened when Ben Jonson, and Francis Bacon, and Spenser, and Raleigh and other distinguished literary folk of Shaksper's time passed from life! No praiseful voice was lifetd for the lost Bard of Avon; even Ben Jonson waited seven years before he lifted his.

SO FAR AS ANYBODY ACTUALLY KNOWS AND CAN PROVE, Shaksper of Stratford-on-Avon never wrote a play in his life.
SO FAR AS ANYBODY KNOWS AND CAN PROVE, he never wrote a letter to anybody in his life.
SO FAR AS ANYBODY KNOWS, HE RECEIVED ONLY ONE LETTER DURING HIS LIFE.
So far as any one KNOWS AND CAN PROVE, Shaksper of Stratford wrote only one poem during his life. This one is authentic.
He did write that one – a fact which stands undisputed; he wrote the whole of it; he wrote the whole of it out of his own head.
He commanded that this work of art be engraved upon his tomb, and he was obeyed. There it abides to this day. This is it:

Good friend for Iesus sake forbeare
To digg the dust encloased heare:
Blest be ye man yt spares the stones
And curst be he yet moves my bones.

In the list as above set down, will be found EVERY POSITIVELY KNOWN fact of Shaksper's life, lean and meagre as the invoice is. Beyond these details we know NOT A THING about him. All the rest of his vast history, as furnished by the biographers, is built up, course upon course, of guesses, inferences, theories, conjectures – an Eiffel Tower of artificialities rising sky-high from a very flat and very thin foundation of inconsequential facts.

…How curious and interesting is the parallel – as far as poverty of biographical details is concerned – between Satan and Shaksper. It is wonderful, it is unique, it stands quite alone, there is nothing resembling it in history, nothing resembling it in romance, nothing approaching it even in tradition. How sublime is their position, and how over-topping, how sky-reaching, how supreme – the two Great Unknowns, the two Illustrious Conjecturabilities! They are the best-known unknown persons that have ever drawn breath upon the planet…
.
Scattered here and there through the stacks of unpublished manuscript which constitute this formidable Autobiography and Diary of mine, certain chapters will in some distant future be found which deal with "Claimants" – claimants historically notorious: Satan, Claimant; the Golden Calf, Claimant; the Veiled Prophet of Khorassan, Claimant; Louis XVII., Claimant; Guillem Shaksper, Claimant; Arthur Orton, Claimant; Mary Baker G. Eddy, Claimant – and the rest of them. Eminent Claimants, successful Claimants, defeated Claimants, royal Claimants, pleb Claimants, showy Claimants, shabby Claimants, revered Claimants, despised Claimants, twinkle starlike here and there and yonder through the mists of history and legend and tradition – and oh, all the darling tribe are clothed in mystery and romance, and we read about them with deep interest and discuss them with loving sympathy or with rancorous resentment, according to which side we hitch ourselves to. It has always been so with the human race.

There was never a Claimant that couldn't get a hearing, nor one that couldn't accumulate a rapturous following, no matter how flimsy and apparently unauthentic his claim might be. Arthur Orton's claim that he was the lost Tichborne baronet come to life again was as flimsy as Mrs. Eddy's that she wrote Science and Health from the direct dictation of the Deity; yet in England near forty years ago Orton had a huge army of devotees and incorrigible adherents, many of whom remained stubbornly unconvinced after their fat god had been proven an impostor and jailed as a perjurer, and to-day Mrs. Eddy's following is not only immense, but is daily augmenting in numbers and enthusiasm. Orton had many fine and educated minds among his adherents, Mrs. Eddy has had the like among hers from the beginning. Her church is as well equipped in those particulars as is any other church. Claimants can always count upon a following, it doesn't matter who they are, nor what they claim, nor whether they come with documents or without. It was always so. Down out of the long-vanished past, across the abyss of the ages, if you listen you can still hear the believing multitudes shouting for Perkin Warbeck and Lambert Simnel.

A friend has sent me a new book, from England – "The Shakespeare Problem Restated" – well restated and closely reasoned; and my fifty years' interest in that matter – asleep for the last three years – is excited once more…

..

When I was a Sunday-school scholar something more than sixty years ago, I became interested in Satan, and wanted to find out all I could about him. I began to ask questions, but my class-teacher, Mr. Barclay the stone-mason, was reluctant about answering them, it seemed to me. I was anxious to be praised for turning my thoughts to serious subjects when there wasn't another boy in the village who could be hired to do such a thing. I was greatly interested in the incident of Eve and the serpent, and thought Eve's calmness was perfectly noble. I asked Mr. Barclay if he had ever heard of another woman who, being approached by a serpent, would not excuse herself and break for the nearest timber. He did not answer my question, but rebuked me for inquiring into matters above my age and comprehension. I will say for Mr. Barclay that he was willing to tell me the facts of Satan's history, but he stopped there: he wouldn't allow any discussion of them.

In the course of time we exhausted the facts. There were only five or six of them, you could set them all down on a visiting-card. I was disappointed. I had been meditating a biography, and was grieved to find that there were no materials. I said as much, with the tears running down. Mr. Barclay's sympathy and compassion were aroused, for he was a most kind and gentle-spirited man, and he patted me on the head and cheered me up by saying there was a whole vast ocean of materials! I can still feel the happy thrill which these blessed words shot through me.

Then he began to bail out that ocean's riches for my encouragement and joy. Like this: it was "conjectured" – though not established- -that Satan was originally an angel in heaven; that he fell; that he rebelled, and brought on a war; that he was defeated, and banished to perdition. Also, "we have reason to believe" that later he did so-and-so; that "we are warranted in supposing" that at a subsequent time he travelled extensively, seeking whom he might devour; that a couple of centuries afterward, "as tradition instructs us," he took up the cruel trade of tempting people to their ruin, with vast and fearful results; that by-and-by, "as the probabilities seem to indicate," he may have done certain things, he might have done certain other things, he must have done still other things.

And so on and so on. We set down the five known facts by themselves, on a piece of paper, and numbered it "page 1"; then on fifteen hundred other pieces of paper we set down the "conjectures," and "suppositions," and "maybes," and "perhapses," and "doubtlesses," and "rumors," and "guesses," and "probabilities," and "likelihoods," and "we are permitted to thinks," and "we are warranted in believings," and "might have beens," and "could have beens," and "must have beens," and "unquestionablys," and "without a shadow of doubts" – and behold!

—

CONJECTURES

The historians "suppose" that Shaksper attended the Free School in Stratford from the time he was seven years old till he was thirteen. There is no EVIDENCE in existence that he ever went to school at all.

The historians "infer" that he got his Latin in that school – the school which they "suppose" he attended.

They "suppose" his father's declining fortunes made it necessary for him to leave the school they supposed he attended, and get to work and help support his parents and their ten children. But there is no evidence that he ever entered or retired from the school they suppose he attended.

They "suppose" he assisted his father in the butchering business; and that, being only a boy, he didn't have to do full-grown butchering, but only slaughtered calves. Also, that whenever he killed a calf he made a high-flown speech over it. This supposition rests upon the testimony of a man who wasn't there at the time; a man who got it from a man who could have been there, but did not say whether he was or not; and neither of them thought to mention it for decades, and decades, and decades, and two more decades after Shaksper's death (until old age and mental decay had refreshed and vivified their memories). They hadn't two facts in stock about the long-dead distinguished citizen, but only just the one: he slaughtered calves and broke into oratory while he was at it. Curious. They had only one fact, yet the distinguished citizen had spent twenty-six years in that little town – just half his lifetime. However, rightly viewed, it was the most important fact, indeed almost the only important fact, of Shaksper's life in Stratford.

Rightly viewed. For experience is an author's most valuable asset; experience is the thing that puts the muscle and the breath and the warm blood into the book he writes. Rightly viewed, calf-butchering accounts for Titus Andronicus, the only play – ain't it? – that the Stratford Shaksper ever wrote; and yet it is the only one everybody tries to chouse him out of, the Baconians included.

The historians find themselves "justified in believing" that the young Shaksper poached upon Sir Thomas Lucy's deer preserves and got haled before that magistrate for it. But there is no shred of respectworthy evidence that anything of the kind happened.

The historians, having argued the thing that MIGHT have happened into the thing that DID happen, found no trouble in turning Sir Thomas Lucy into Mr. Justice Shallow. They have long ago convinced the world – on surmise and without trustworthy evidence – that Shallow IS Sir Thomas.

The next addition to the young Shaksper's Stratford history comes easy. The historian builds it out of the surmised deer-stealing, and the surmised trial before the magistrate, and the surmised vengeance-prompted satire upon the magistrate in the play: result, the young Shaksper was a wild, wild, wild, oh SUCH a wild young scamp, and that gratuitous slander is established for all time! It is the very way Professor Osborn and I built the colossal skeleton brontosaur that stands fifty-seven feet long and sixteen feet high in the Natural History Museum, the awe and admiration of all the world, the stateliest skeleton that exists on the planet. We had nine bones, and we built the rest of him out of plaster of paris. We ran short of plaster of paris, or we'd have built a brontosaur that could sit down beside the Stratford Shaksper and none but an expert could tell which was biggest or contained the most plaster.

…..
…take a lap-bred, house-fed, uneducated, inexperienced kitten; take a rugged old Tom that's scarred from stem to rudder-post with the memorials of strenuous experience, and is so cultured, so educated, so limitlessly erudite that one may say of him "all cat-knowledge is his province"; also, take a mouse. Lock the three up in a holeless, crackless, exitless prison-cell. Wait half an hour, then open the cell, introduce a Shakespearite and a Baconian, and let them cipher and assume. The mouse is missing: the question to be decided is, where is it? You can guess both verdicts beforehand. One verdict will say the kitten contains the mouse; the other will as certainly say the mouse is in the tomcat.

The Shakespearite will Reason like this – (that is not my word, it is his). He will say the kitten MAY HAVE BEEN attending school when nobody was noticing; therefore WE ARE WARRANTED IN ASSUMING that it did so; also, it COULD HAVE BEEN training in a court-clerk's office when no one was noticing; since that could have happened, WE ARE JUSTIFIED IN ASSUMING that it did happen; it COULD HAVE STUDIED CATOLOGY IN A GARRET when no one was noticing – therefore it DID; it COULD HAVE attended cat-assizes on the shed-roof nights, for recreation, when no one was noticing, and harvested a knowledge of cat court-forms and cat lawyer-talk in that way: it COULD have done it, therefore without a doubt it did; it could have gone soldiering with a war-tribe when no one was noticing, and learned soldier-wiles and soldier-ways, and what to do with a mouse when opportunity offers; the plain inference, therefore is, that that is what it DID. Since all these manifold things COULD have occurred, we have EVERY RIGHT TO BELIEVE they did occur. These patiently and painstakingly accumulated vast acquirements and competences needed but one thing more – opportunity – to convert themselves into triumphant action. The opportunity came, we have the result; BEYOND SHADOW OF QUESTION the mouse is in the kitten.

It is proper to remark that when we of the three cults plant a "WE THINK WE MAY ASSUME," we expect it, under careful watering and fertilizing and tending, to grow up into a strong and hardy and weather-defying "THERE ISN'T A SHADOW OF A DOUBT" at last – and it usually happens…
...
When Shaksper died, in 1616, great literary productions attributed to him as author had been before the London world and in high favor for twenty-four years. Yet his death was not an event. It made no stir, it attracted no attention. Apparently his eminent literary contemporaries did not realize that a celebrated poet had passed from their midst. Perhaps they knew a play-actor of minor rank had disappeared, but did not regard him as the author of his Works. "We are justified in assuming" this.

His death was not even an event in the little town of Stratford. Does this mean that in Stratford he was not regarded as a celebrity of ANY kind?

"We are privileged to assume" – no, we are indeed OBLIGED to assume- -that such was the case. He had spent the first twenty-two or twenty-three years of his life there, and of course knew everybody and was known by everybody of that day in the town, including the dogs and the cats and the horses. He had spent the last five or six years of his life there, diligently trading in every big and little thing that had money in it; so we are compelled to assume that many of the folk there in those said latter days knew him personally, and the rest by sight and hearsay. But not as a CELEBRITY? Apparently not. For everybody soon forgot to remember any contact with him or any incident connected with him. The dozens of townspeople, still alive, who had known of him or known about him in the first twenty-three years of his life were in the same unremembering condition: if they knew of any incident connected with that period of his life they didn't tell about it. Would they if they had been asked? It is most likely. Were they asked? It is pretty apparent that they were not. Why weren't they? It is a very plausible guess that nobody there or elsewhere was interested to know.

For seven years after Shaksper's death nobody seems to have been interested in him. Then the quarto was published, and Ben Jonson awoke out of his long indifference and sang a song of praise and put it in the front of the book. Then silence fell AGAIN.

For sixty years. Then inquiries into Shaksper's Stratford life began to be made, of Stratfordians. Of Stratfordians who had known Shaksper or had seen him? No. Then of Stratfordians who had seen people who had known or seen people who had seen Shaksper? No. Apparently the inquiries were only made of Stratfordians who were not Stratfordians of Shaksper's day, but later comers; and what they had learned had come to them from persons who had not seen Shaksper; and what they had learned was not claimed as FACT, but only as legend – dim and fading and indefinite legend; legend of the calf-slaughtering rank, and not worth remembering either as history or fiction.

Has it ever happened before – or since – that a celebrated person who had spent exactly half of a fairly long life in the village where he was born and reared, was able to slip out of this world and leave that village voiceless and gossipless behind him – utterly voiceless, utterly gossipless? And permanently so? I don't believe it has happened in any case except Shaksper's. And couldn't and wouldn't have happened in his case if he had been regarded as a celebrity at the time of his death…

...

Am I trying to convince anybody that Shaksper did not write Shake-speare's Works? Ah, now, what do you take me for? Would I be so soft as that, after having known the human race familiarly for nearly seventy-four years? It would grieve me to know that any one could think so injuriously of me, so uncomplimentarily, so unadmiringly of me. No-no, I am aware that when even the brightest mind in our world has been trained up from childhood in a superstition of any kind, it will never be possible for that mind, in its maturity, to examine sincerely, dispassionately, and conscientiously any evidence or any circumstance which shall seem to cast a doubt upon the validity of that superstition. I doubt if I could do it myself. We always get at second hand our notions about systems of government; and high-tariff and low-tariff; and prohibition and anti-prohibition; and the holiness of peace and the glories of war; and codes of honor and codes of morals; and approval of the duel and disapproval of it; and our beliefs concerning the nature of cats; and our ideas as to whether the murder of helpless wild animals is base or is heroic; and our preferences in the matter of religious and political parties; and our acceptance or rejection of the Shakspers and the Arthur Ortons and the Mrs. Eddys. We get them all at second-hand, we reason none of them out for ourselves. It is the way we are made. It is the way we are all made, and we can't help it, we can't change it. And whenever we have been furnished a fetish, and have been taught to believe in it, and love it and worship it, and refrain from examining it, there is no evidence, howsoever clear and strong, that can persuade us to withdraw from it our loyalty and our devotion. In morals, conduct, and beliefs we take the color of our environment and associations, and it is a color that can safely be warranted to wash. Whenever we have been furnished with a tar baby ostensibly stuffed with jewels, and warned that it will be dishonorable and irreverent to disembowel it and test the jewels, we keep our sacrilegious hands off it. We submit, not reluctantly, but rather gladly, for we are privately afraid we should find, upon examination, that the jewels are of the sort that are manufactured at North Adams, Mass.

I haven't any idea that Shaksper will have to vacate his pedestal this side of the year 2209. Disbelief in him cannot come swiftly, disbelief in a healthy and deeply-loved tar baby has never been known to disintegrate swiftly, it is a very slow process. It took several thousand years to convince our fine race – including every splendid intellect in it – that there is no such thing as a

witch; it has taken several thousand years to convince that same fine race – including every splendid intellect in it – that there is no such person as Satan; it has taken several centuries to remove perdition from the Protestant Church's program of postmortem entertainments; it has taken a weary long time to persuade American Presbyterians to give up infant damnation and try to bear it the best they can; and it looks as if their Scotch brethren will still be burning babies in the everlasting fires when Shaksper comes down from his perch…
...

...One of the most trying defects which I find in these Stratfordolaters, these Shakesperoids, these thugs, these bangalores, these troglodytes, these herumfrodites, these blatherskites, these buccaneers, these bandoleers, is their spirit of irreverence…
…Now then, what aggravates me is, that these troglodytes and muscovites and bandoleers and buccaneers are ALSO trying to crowd in and share the benefit of the law, and compel everybody to revere their Shaksper and hold him sacred…
...

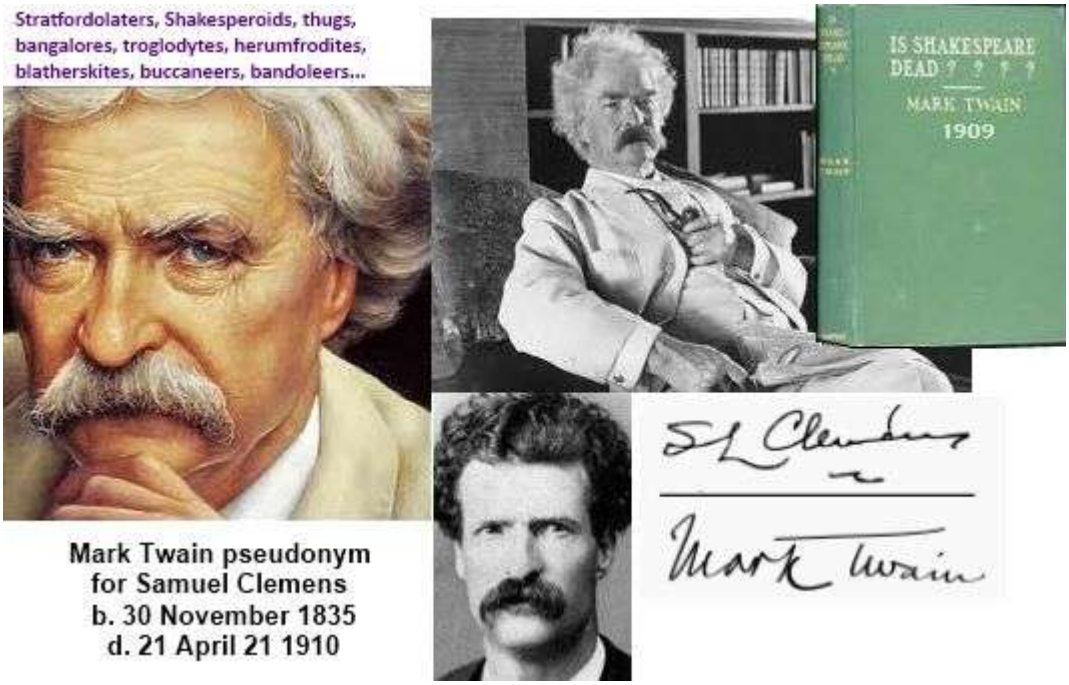
Isn't it odd, when you think of it: that you may list all the celebrated Englishmen, Irishmen, and Scotchmen of modern times, clear back to the first Tudors – a list containing five hundred names, shall we say? – and you can go to the histories, biographies and cyclopedias and learn the particulars of the lives of every one of them. Every one of them except one – the most famous, the most renowned – by far the most illustrious of them all – Shaksper! You can get the details of the lives of all the celebrated ecclesiastics in the list; all the celebrated tragedians, comedians, singers, dancers, orators, judges, lawyers, poets, dramatists, historians, biographers, editors, inventors, reformers, statesmen, generals, admirals, discoverers, prize-fighters, murderers, pirates, conspirators, horse-jockeys, bunco-steerers, misers, swindlers, explorers, adventurers by land and sea, bankers, financiers, astronomers, naturalists, Claimants, impostors, chemists, biologists, geologists, philologists, college presidents and professors, architects, engineers, painters, sculptors, politicians, agitators, rebels, revolutionists, patriots, demagogues, clowns, cooks, freaks, philosophers, burglars, highwaymen, journalists, physicians, surgeons – you can get the life-histories of all of them but ONE. Just one – the most extraordinary and the most celebrated of them all – Shaksper!

You may add to the list the thousand celebrated persons furnished by the rest of Christendom in the past four centuries, and you can find out the life-histories of all those people, too. You will then have listed 1500 celebrities, and you can trace the authentic life-histories of the whole of them. Save one – far and away the most colossal prodigy of the entire accumulation – Shaksper! About him you can find out NOTHING. Nothing of even the slightest importance. Nothing worth the trouble of stowing away in your memory. Nothing that even remotely indicates that he was ever anything more than a distinctly common-place person – a manager, an actor of inferior grade, a small trader in a small village that did not regard him as a person of any consequence, and had forgotten all about him before he was fairly cold in his grave. We can go to the records and find out the life-history of every renowned RACE-HORSE of modern times – but not Shaksper's! There are many reasons why, and they have been furnished in cartloads (of guess and conjecture) by those troglodytes; but there is one that is worth all the rest of the reasons put together, and is abundantly sufficient all by itself – HE HADN'T ANY HISTORY TO RECORD. There is no way of getting around that deadly fact. And no sane way has yet been discovered of getting around its formidable significance.

Its quite plain significance – to any but those thugs (I do not use the term unkindly) is, that Shaksper had no prominence while he lived, and none until he had been dead two or three generations. The Plays enjoyed high fame from the beginning; and if he wrote them it seems a pity the world did not find it out. He ought to have explained that he was the author, and not merely a nom de plume for another man to hide behind. If he had been less intemperately solicitous about his bones, and more solicitous about his Works, it would have been better for his good name, and a kindness to us. The bones were not important. They will moulder away, they will turn to dust, but the Works will endure until the last sun goes down.

… Stratford Shaksper was a person of no public consequence or celebrity during his lifetime, but was utterly obscure and unimportant. And not only in great London, but also in the little village where he was born, where he lived a quarter of a century, and where he died and was buried. I argued that if he had been a person of any note at all, aged villagers would have had much to tell about him many and many a year after his death, instead of being unable to furnish inquirers a single fact connected with him.
I believed, and I still believe, that if he had been famous, his notoriety would have lasted as long as mine has lasted in my native village out in Missouri.

It is a good argument, a prodigiously strong one, and a most formidable one for even the most gifted, and ingenious, and plausible Stratfordolater to get around or explain away.
…a really celebrated person cannot be forgotten in his village…



Is Shakespeare Dead?
Mark Twain (1835-1910)
1909 [several years before J. Thomas Lõney *unearthed* Edward de Vere]

~*~*~*~*~

John Michell (1933-2009) noted: The known facts about Shakspere's life, as the Heretics constantly exclaim, can be written down on one side of a sheet of notepaper. Yet his innumerable biographers have managed to spin out versions of his life-story through ponderous works, sometimes in several volumes. One could build a small library of books about Shakspere's youth, including for example the 256-page "Shakspere the Boy" by William J. Rolfe, Litt. D. – period of his life on which not one single fact is known. Sir Sidney Lee's "Life of William Shakspere" expanded into several editions, the last of which ran to 720 closely printed pages.



Henry James (1843-1916) put it best in his 26 August 1903 letter to Violet Hunt saying, "I am 'a sort of' haunted by the conviction that the divine William is the biggest and most successful fraud ever practiced on a patient world… I find it almost impossible to conceive that Bacon wrote the plays as to conceive that the man from Stratford, as we know the man from Stratford, did."

..

Pillars of the multi-million dollar Stratford Sham Industry



Guillem Shaxper's Stratford monument to a grain merchant
is turned into a playwright by the Strato Sham Industry.

And the actual birthplace of Shakspere is not known,
but to still fleece tourists anyway and to take cunning advantage
of a loophole in laws against false advertising, the Sham Industry
formed the 'Shakespeare Birthplace Trust' to get away with
holding out this fabrication to be 'The House':



And guess who is the Chairman of The Shakespeare Birthplace Trust and in effect the Stratford Sham industry, none other the No. 1 elitist academe snob himself, Professor Stanley Wells.



Strato Stanley Wells
Chairman Shakespeare Sham Industry
being asked about the false advertising

Yep, he's not affected by any recession, with his lifetime employment and book contracts with dinosaurs. He's got it down pat, in the way he trots out the same old flimsy case for Guillem Shaksper, but just forgets to mention there is no documentary evidence that he attended any grammar school, or could even write, there are no manuscripts or letters, and his

typical businessman Will mentions no Plays or Sonnets. And nobody knows his actual birthplace. That's not *The House*, it all a lie.

Yes indeed, 'the spear-shaped pen is mightier than the sword' or in modern times the pen becomes an iPad keyboard thus now 'The Internet is mightier than the Establishment'.

If your child attends Wells' institution it's time for action against such snobbery, let him get up in front of parents and declare again that he really believes the Stratford guy is not a frontman. Then demand Prime Minister David Cameron really research the origins of *Hacking* and fire him, and put an end to the Shakespeare BirthPlace Trust for false advertising to ripped-off Tourists.

..

Stratos Infiltrate Wikipedia

The situation is nailed by Mark Anderson's August 2011 article:

Wikipedia's Shakespeare Problem —

Wikipedia is a little too sure we know who authored Hamlet

... a disproportionately large share of Wikipedia's "Shakespeare authorship question" entry, a page devoted to the controversy, has been written by proponents of the traditional Shakespeare-as-author thesis...

...Reedy and a pseudonymous Stratfordian editor named Nishidani rewrote much of the SAQ page and launched mediation and arbitration hearings against Moorer and another Oxfordian editor, who eventually was banned from Wikipedia altogether. Moorer was given a one-year "topic ban," prohibiting him from contributing to the SAQ or related entries...

See full text at IEEE Spectrum
http://spectrum.ieee.org/at-work/education/wikipedias-shakespeare-problem
Mark Anderson is the author of *Shakespeare by Another Name: The Life of Edward De Vere, Earl of Oxford, The Man Who Was Shakespeare*

Editor's Note:

See also http://uncyclopedia.wikia.com/wiki/Wikipedia which the *Stratos* that control Wikipedia say, on the page they have for it, is that it's a "parody of Wikipedia". The alarming fact is that *Uncyclopedia* is extremely accurate in its assessment of how Wikipedia works – their standard procedure:
"Do I [Wiki-editor] want to allow that non-*Strato* view? ...I don't think so... DELETE."

We (as User:Australiansofarabia) created the Wikipedia pages for Susan de Vere, Countess of Montgomery and Elizabeth Trentham, Countess of Oxford who were not deemed important enough by these *Stratos*, obviously because they are dead giveaways that Edward de Vere is Shakespeare. So our pages were duly 'butchered' and we were bullied off. What a democracy we live in, you would think this is all happening in some totalitarian state.
Fortunately, the Internet is always in a state of flux, so sooner or later Evolution Dynamics apply, a superior species will eat Wikipedia, already as Mark Anderson notes, there are signs it is beginning to implode.

What would be amusing to see, is when one day Susan de Vere gets her just recognition as making possible the Shakespeare canon we enjoy today by producing the *First Folio*, these *Stratos* will have a conundrum, that they will be under enormous pressure to deal with – how do they finally allow Susan de Vere's full story to be restored to her Wikipedia page. Specifically, that most of the pioneering research on her would have been done by, not just non-*Stratos*, but the people (Tara and Peter Hogan) who originally created the page that they duly butchered. And even worse have to reference our eBook and *movie for The Hyphen, The Mask & The Daughter*.

..

Stratos in Establishment Media

It's fine if the Stratos want to use their 400 years of entrenchment in concrete bunkers.

We can keep teaching our children the "Stratford Sham Industry". And there really is a tooth ferry and pigs do fly. At least there is the same amount of evidence.

They're all coming out now, here's some classic contributions to the history of ideas:

"Why anyone is drawn to de Vere's cause is the real mystery…"
Strato James Shapiro – New York Times OpEd

And The Times reports the most weird yet, that Stratos like Brean Hammond, a professor at the University of Nottingham, incongruously see the incumbent Stratford Industry 400 year old myth as being like Darwin's Theory of *Evolution*, relegating the recent research indicating Edward de Vere as the true author of the Shakespeare works as Creationists who deny Darwinism. (Go figure. And would you pay big money to have your kid taught by this guy?!)

And Strato Simon Schama (does anyone look and sound more a paragon of snob elitist academia?) has called the heresy an "idiotic misunderstanding of history".

Well not much of "mystery" or "misunderstanding of history" when you look a The *Evolution* of the English Sonnet. Starting with the father of the English Sonnet Henry Howard, Earl of Surrey was married to the 15th Earl of Oxford's daughter, Frances de Vere; then his nephew, Edward de Vere is all over the next milestone, *Hekatompathia*; *Shake-speares Sonnets* (the famous title with the inconvenient *hyphen*) 1-17 are about marrying off Edward de Vere's daughter – all confirmed by Stratos themselves… it's all at our Youtube Channel – "The Hyphen": http://www.youtube.com/watch?v=25Lic8Uj12c



And just at the time *we were putting the finishing touches on our* magnum opus we have reports that show how scientists are always prepared to reconsider longheld notions of the way things work with evidence that the little neutrino could be faster than light. In stark contrast can you imagine this current batch of Stratos having a close look at The Evolution of the English Sonnet.

> Scientists upend Einstein's Theory of Relativity
> One of the absolute pillars of science – that nothing can go faster than the speed of light – appears to have been upended by a subatomic particle in an experiment in Switzerland.
> Scientists at the world's largest physics lab outside Geneva said today they have clocked neutrinos travelling faster than light. That's something that according to Albert Einstein's 1905 special theory of relativity – the famous $E=MC^2$ equation – just doesn't happen... it would force a fundamental rethink of the laws of nature.

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External Links & Further Reading

- Home < http://susandevere.wordpress.com >
- Youtube Channel < http://www.youtube.com/user/susandevere1587 >
- http://shakespearehackneystratford.wordpress.com
- Charlton Ogburn's "The Mysterious William Shakespeare" – The Myth & the Reality – Penguin Books
- Mark Anderson's "Shakespeare By Another Name" – The Life of Edward de Vere Earl of Oxford
- Charles Beauclerk's "Shakespeares Lost Kingdom Shakespeare" – The True History of Shakespeare and Elizabeth
- CreateSpace (Amazon's Indie Publishing)
- Pallas Athena/Minerva – Shake-speare – Christopher Paul
- Peter R. Moore (*1949-2007*)
- Robert Brazil *(1955-2010)*
- Smashwords (Indie Publishing)
- Wikipedia – our creator's page
- Wilton House Tours – home of Susan de Vere and thus direct descendants of *William Shake-speare*

About the Authors



Peter & Tara (b.'2002) Hogan

The world's foremost proponents when it comes to true origins and exposing monumental impostors. The world opened up from living in Japan. That was the respect for ancestors epiphany.
Tara and Pete currently reside in Sydney. They are the authors of the 4 heavyweight works being bundled into the Home School / University Tender:



The Hogans were pioneers of Byron Bay and of course El Arish NQld, and are one of the oldest continuing families of Sydney's East.



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..

[Looks like the guts of our AOA spec script that has been floating around for ages, with pleas that the WWI Centennial Market beckons, has been ET'd by that notorious plagiarist Steven Spielberg, with 'War Horse'...
"In a series of fantastically quick, short steps over the lotus leaves, the Alien reaches the shore of the pond. He looks down at the grass, examines the blade and is off hopping into the bamboo grove. There the Alien sees a small plant. His eyes light up with a yellow light. He passes his hand over the plant, and flowers come out. A thin, soft high-pitched laugh shows the Alien is pleased." – 'The Alien' unproduced script by Indian filmmaker Satyajit Ray (1921-1992) in Andrew Robinson's biography (The Inner Eye – Google Books)

– "*Originality is the art of concealing your sources.*" – Benjamin Franklin

..

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..



Tara talking on her Leonardo *phone*
when she should be working on the eBook

###



A Multi-Media eBook
From the creators of the Wikipedia pages for
SUSAN DE VERE – SHAKESPEARE'S DAUGHTER and
ELIZABETH TRENTHAM – SHAKESPEARE'S WIFE

Part of our 'Shake a Spear at Ignorance' Series
to promote Theatre in Education (TIE)
Specially designed to be the definitive 'modern'
Shakespeare textbook for the classroom

"We want our kids to be taught reality, not nonsense,
so they know where the true author Edward de Vere was
coming from when he wrote the Shake-speare Plays and Sonnets
…and get those Stratos off the School payroll."

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